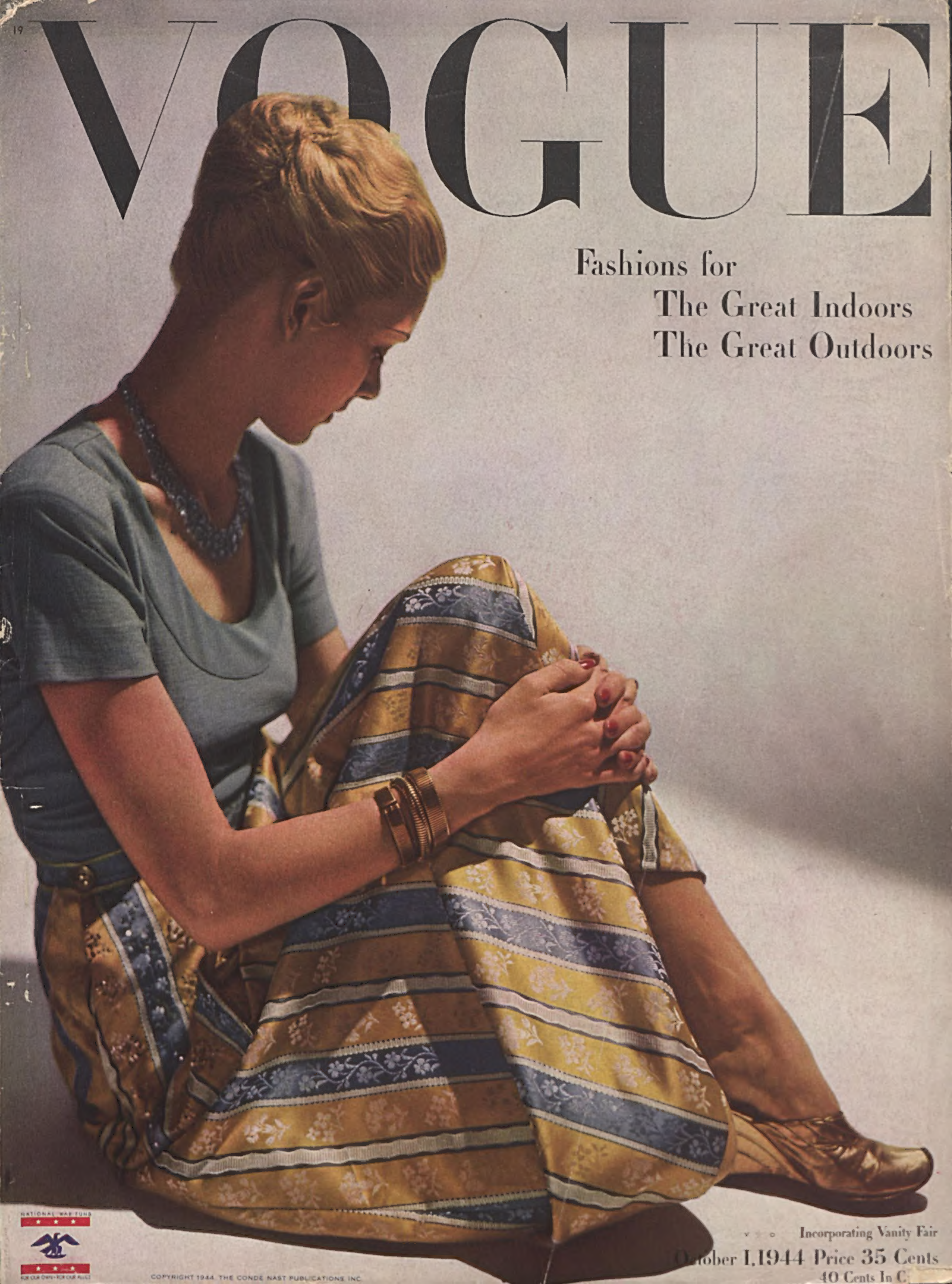
VOGUE

Fashions for
The Great Indoors
The Great Outdoors



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October 1, 1944 Price 35 Cents
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NATIONAL WAR FUND
FOR OUR OWN—FOR OUR ALLIES
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TEACHING

is war-work, too

Don't let your country's fighting men down. Their children need the guidance that only you can give them. You've got a job to do . . . a war-time service that only a trained teacher can be trusted to perform.

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Edith B. Joynes PRESIDENT
NATIONAL EDUCATION ASSOCIATION

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DELMAN

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For 23 years Delman has devoted his time and talents to the designing and producing of fine shoe originals. From the first he used only expert craftsmen, whose strong sensitive fingers could stitch and mould to perfection. Delman designs and Delman techniques made shoe history.

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LUCIEN LELONG
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Out of a background of 89 years of yesterdays comes the ultimate in fur fashioning . . . in "hidden inside" value—in quality workmanship . . . Albrecht's achieves the superb fur coat that is distinctively yours—for today and for many postwar tomorrows. ALBRECHT FURS and GORDON FURS are available through exclusive agencies from the Great Lakes to the Pacific and from Denver to the Canadian Border.
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Furs designed and proudly presented by the largest manufacturing furrier in America

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VOGUE
October 1st, 1944

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Vol. 104, No. 7
Whole No. 1791

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Made for fine stores by Samuels Shoe Co., St. Louis.

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Pattullo's short dinner dress . . . sea blue sequins on a slim black sheath, designed by Jo Copeland. $195.

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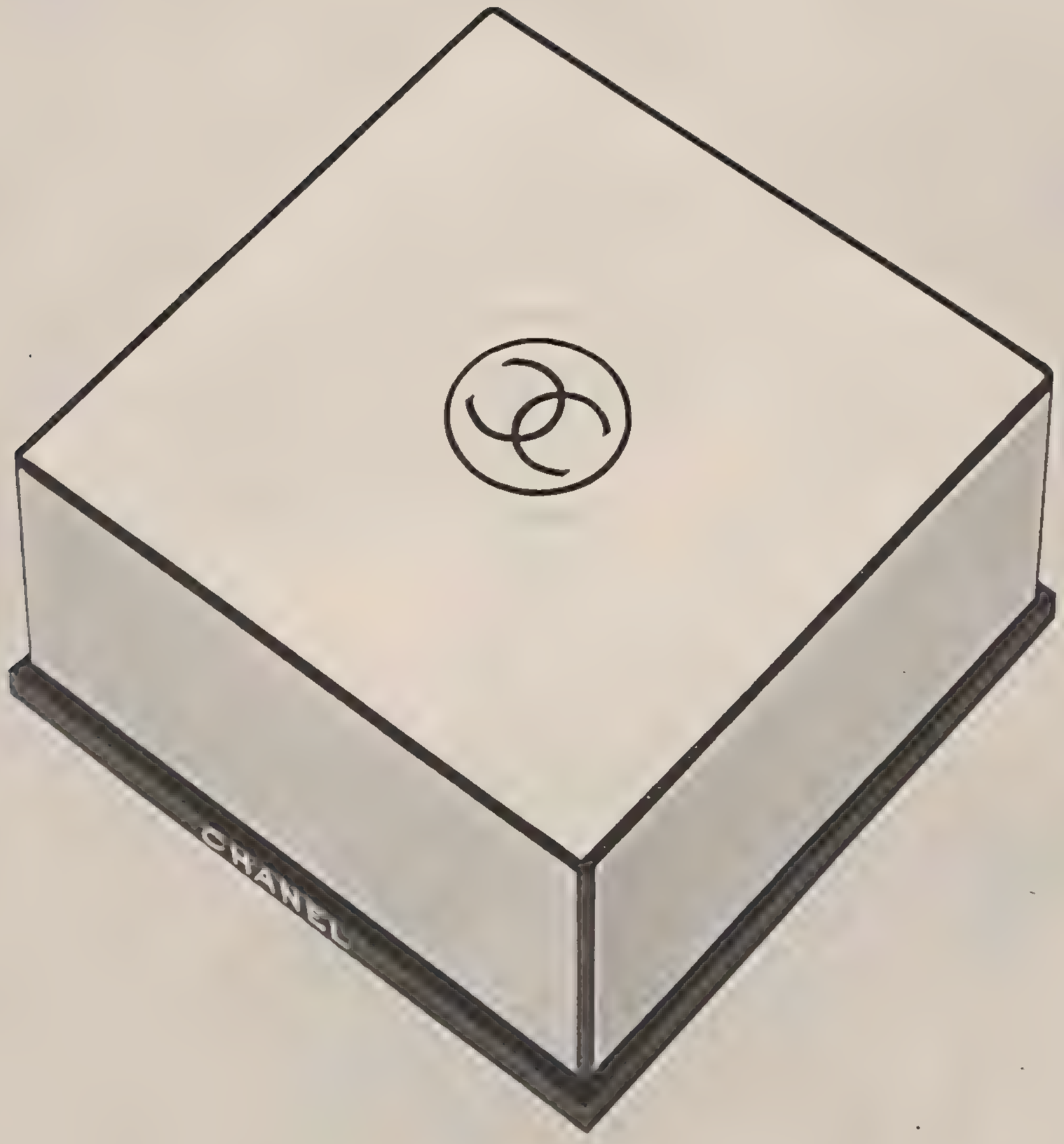

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WITH THE MOST TREASURED NAME IN PERFUME...

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Jordan Marsh

Traina-Norell interprets the tunic silhouette with soft-spoken elegance. Beautifully molded in supple, sheer wool with a touch of Oriental splendor in the opulently fringed belt and magnificently sculpted shoulders.
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Remember, there is only one "Pan-Cake", the original, created by *Max Factor Hollywood* for Technicolor Pictures and the Hollywood screen stars, and now the make-up fashion with millions of girls and women.

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Your complexion may be flawless . . . your clothes faultless . . . but dreary, going-gray hair will spoil the best-laid beauty plans. Let ETERNOL set you straight. One swift pleasant treatment kindles your hair to soft, shimmering radiance . . . obliterates every trace of gray . . . and does it the exclusive ETERNOL color-controlled way . . . so subtly no one will ever, ever know. Famous hairdressers everywhere favor ETERNOL. Ask for it by name.

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The easy way to loveliness that Miss Singleton has found is followed by more than 150,000 pupils of the Success School...with DuBarry Beauty Preparations.

Double protection for a pretty complexion! Keep your skin looking dewy-fresh with DuBarry Foundation Lotion and Face Powder. Success School pupils are taught this secret right from the start.

Foundation for petal softness! Always, before applying make-up, smooth creamy DuBarry Foundation Lotion over your face and throat. See how satin-smooth it makes your skin look...how it helps powder go on smoothly, cling longer! Foundation Lotion, $1.25 plus tax.

Finishing touch for flattery. DuBarry Face Powder lights up natural skin tones, gives such a wonderful, smooth look. Its glamorous protection lasts for hours. Face Powder, $1.00 and $2.00, plus tax.

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Featured in the Richard Hudnut Salon and DuBarry Success School
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TANBARK — CEDAR GREEN
By Newton Elkin. Perfect accessory colors for an utterly feminine Fall. The sling-back pump
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smartest cardigans in all the world . . . Rosenblum four-buttoner that started the cardigan vogue . . . Rosenblum one-button dream that took the blue ribbon at the Los Angeles Apparel Manufacturers Fall Openings . . . both man-tailored every inch of the way . . . stunning 100% virgin wool candy stripe tweed 29.95 . . . 100% virgin wool gabardine 39.95 . . . heavenly California colors . . . at fine stores.

Wherever you go ... Gloves! They are a point of interest, not a detail. They are as essential to good grooming as your coiffure. They can be the surprise, the emphasis or the liaison of your costume ... and you know they are when you wear ... "keyed to your costume"

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its girdle of jewels
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accentuating your soft curves.
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Fashion's formal renaissance,
winter's way for you to look
when the lights go up in your own
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Black or dark green rayon crepe.
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In action or at ease, you can count on Vanettes to make your legs more beautiful. Why? Because Vanettes fit even the most active legs with snug perfection. Because Vanette quality is *still* high. And most of all—because a special Vantone finish takes away the unflattering shine of rayon . . . gives Vanettes the subtle, subdued look that's so becoming.

Vanette
HOSIERY

MILGRIM ORIGINALS

Nettie Rosenstein stresses the slim formal look in a black dinner dress embroidered in gold . . . and designs a new bag to go with it.

Nettie Rosenstein wraps bands of square gold sequins around the shoulders and sleeves of a slender black dinner dress.

Exclusively at **NAN DUSKIN** in Philadelphia

Timber Tanned calfskin

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STROOCK FABRIC LUXURY IN A DITMODE ORIGINATION. Executive, club chairman or just the business of being well dressed...they all call for the beauty and quality of a Ditmode Coat in a fine Stroock fabric. Ditmode is a specialist in half sizes and Stroock a past master at weaving beauty with long wear. The youthful fur collar and the soft elegance of the style illustrated will delight you. At fine stores everywhere and quickly identified by label at left.

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"Just a little thing...

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TELLS WHAT YOU'RE REALLY LIKE"

says Veronica Lake

The quiet elegance, the depth of design, the powder-tight construction of Wadsworth compacts have made them the choice of fastidious women everywhere. Each style is a symphony in skillfully wrought metal and is as exquisitely made as a fine watch case. Sold at department and jewelry stores, priced from two dollars to three hundred dollars.

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"BLACK MAGIC"

for the spell-binder, the gal who causes constant hearts to falter.

"INTRIGUE"

for the sultry sophisticate with the knowing glance.

"LIVELY LADY"

for the little lady with the bewitching twinkle.

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Rhythm* in Lingerie
. . . cut to flow easily with your every movement . . .
Rhythm's patented design . . .
sculptured waistline . . . formfit back
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makes you swing along with a dancer's poise . . .
Slip shown in BUR-MIL Rayon Crepe about $3
U. S. Design Pat. No. 133,122
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At fine stores everywhere, or write RHYTHM LINGERIE, Inc., 136 Madison Avenue, New York 16, N. Y.

Two different shadings—

in the same color family to sparkle with your

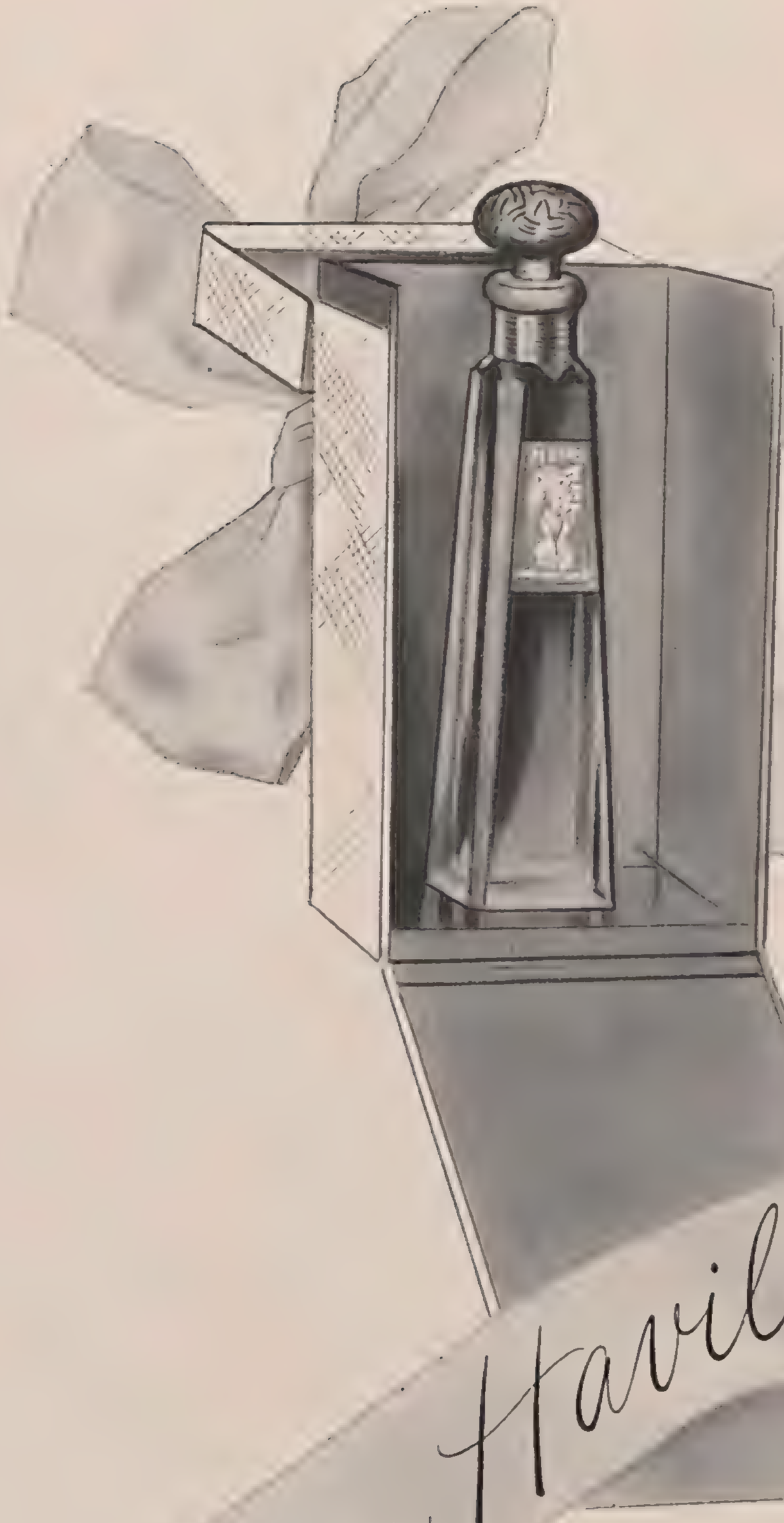
daring, two-tone high-voltage clothes this Fall!

It's Revlon's wonderful color idea . . . to give you an utterly new look. "Pink Lightning" lipstick . . . and more intense "Pink Lightning" nail enamel! Both members of the frankly daring fuchsia color family . . . to charge your lips and fingertips with that same startling play of electric color you'll see in all the important new two-tone couturier designs. Both perfect proof of Revlon's never-to-be-disputed fashion leadership . . . Revlon's never-to-be-equalled linger-longer quality! (And with them, Revlon's new "Pink Lightning" Face Powder.)

"Pink Lightning" costume from Nettie Rosenstein
Another first for Revlon
color

BRIGHTEST OF SILVER FOX

Quality wears this label



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by Ann Haviland

A perfume of subtle distinction

$5.50 to $35.00 (plus fed. tax)

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Adrian

Unexpected green on a purple suit . . . a Hottentot halo contrived of yarn.

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Hat by John-Frederics

MINARET

in a Pauline Trigere original. Woven of 75% fine rayon and 25% pure wool. Minaret tells fashion's most exciting story in the rich lush colors of a Persian Garden.

Minaret is the latest addition to the collection of

Wesley Simpson

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YOU CAN FEEL THE GOOD FIT. An exciting peplum suit. So new because of its soft look. So wonderful because of its mathematically-precise tailoring by handmacher. Of a tiny all wool check $49.95 at one fine store in each city, or write handmacher, 512 Seventh Ave., New York, 18, N. Y.
tailored by
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THE HOLLYWOOD STARS YOU KNOW USE *Overglo* BY WESTMORE

The sensational new Liquid-Cream Make-Up created by the Westmores, the men who make up the Hollywood stars!

TONIGHT...today...in just one minute... look your loveliest! Apply one drop of Westmore's new liquid-cream Overglo before you powder and rouge. See how this new type of make-up camouflages large pores and little lines. Yet never gives a mask-like appearance... never flakes on the skin nor cakes in the pores. Watch it add youthful radiance as it goes on evenly, without streaking. Enjoy a smooth, well-groomed, flawless-looking face-do all day...or night. *Not a cake ...not a cream, Overglo cannot cause dry skin.* Rather its lanolin and oil base is gently emollient. Protects against dust and weather, too. Easy fingertip application. Six skin-flattering shades. Economical! One bottle lasts for months. $1.50, plus tax.

Claudette Colbert

Starring in the Paramount Picture

"PRACTICALLY YOURS"

Wally Westmore, *Director of Make-Up at Paramount Pictures, Hollywood, giving Claudette Colbert an Overglo make-up for the picture "PRACTICALLY YOURS." Today women everywhere are echoing the stars of stage and screen who first discovered that YOU NEVER SEE AN OVERGLO MAKE-UP . . . ONLY A LOVELIER YOU!*

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Harzfeld's

Petticoat Lane, Kansas City

Lightning strikes *twice in* Revlon's "Pink Lightning" lips, more *intense* "Pink Lightning" nails, worn with **Nettie Rosenstein's** Pink Lightning and Ultra-Violet dinner dress and *turban.*

"DUETTE"* —a pretty spread, a warm comfortable all in one. It's quilted—and filled with finest lambs' wool. It's made of "Starspun" gingham in bright plaids and checks. It has matching pillow cases, petticoats and curtains.

*Reg. U. S. Pat. Off. Patent Applied For

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Like Thistledown adrift

. . THE AIRINESS OF NEW PHOTO-FINISH FACE POWDER

How long you've waited for it—perhaps unconsciously! Dream-light powder that creates for your skin a clear, fine-textured glow—and clings so well there's no need to retouch and spoil it. The kind of loveliness that, before, came only with Photo-Finish Cake Make-up. Face Powder that follows closely that Photo-Finish formula—to invite close-ups. Six glowing shades—ingeniously packaged in sift-proof boxes that seal in the fragrance to the last puff-full. $1.50 plus tax.

Distributed by Elme Sales Corp., Philadelphia

POWDER OR
CAKE MAKE-UP $1.50
plus tax

Photo-Finish . . THE MAKE-UP THAT INVITES CLOSE UPS

LETTER FROM A LADY ON A VISIT TO NEW YORK

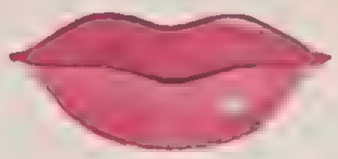
"Lipstick for that fresh, moist, dewy look"

Dear Martha— Monday

Still doing the town. Last night George and I dined in the cutest place— El Borracho— with a ceiling full of lip-prints of New York's glamour girls. And speaking of lips— pucker up yours, darling— Because I sent you a new lipstick— like the one I'm using now— Dorothy Gray Fashion Red. I'm mad about Dorothy Gray lipsticks. You'll be too. They're creamier, glossier— none of that drying, caking, withering effect about them. They give your lips that young, fresh, moist, dewy sort of sexy look that George says he

Give your lips a smooth, flattering gleam with Dorothy Gray Lipstick. Creamy-moist in texture, it helps soften dry lips . . . lends a look of rounded fullness to a thin, pinched mouth. Indelible as can be, Dorothy Gray Lipstick *stays* on. Try the brilliant new fall shade, *Fashion Red*...so fashion-right for *any* costume color! $1, plus tax.

Here's a mouth make-up trick that, strangely enough, few women know



Is your lower lip a bit too full? Try Dorothy Gray *Red Letter Red* Lipstick to accent the feminine curve of your upper lip, and *Smiling Red* Lipstick (a lighter shade) on your lower lip. Works wonders!

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FROM THE FIFTH AVENUE SALON OF

Dorothy Gray

AND AT THE BEST TOILET-GOODS COUNTERS

Kodachrome by Edward Jacobsen

$32. $17.50 $10. $5. (plus taxes)

Surrender

HE WILL IF YOU WEAR IT
SHE WILL IF YOU GIVE IT

PARFUMS

CIRO

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The Gotham Gold Stripe Formula for Lovelier Legs

Take a wisp of sheerest rayon, add magic fit, perfect workmanship and you have Gotham Gold Stripe Stockings. A glorious compliment to the prettiest legs.

GOTHAM
GOLD STRIPE
Reg. U. S. Pat. Off.
Beautiful Stockings

Gotham Hosiery Company, Inc., 200 Madison Avenue, New York 16, N. Y. Also manufactured in Canada by the Gotham Hosiery Company of Canada, Ltd.

Lovely coat... for a lovely lady!

What a coat!... Most flattering of tunics; softly full—yet closely fitting! Simple johnnie collar to stand up against a graceful neck. Fitted fold from tip of each shoulder to waist. Two generous pockets. Inverted pleat runs down the back of the skirt to add slimness!

What fur!... It must be seen and felt to be appreciated! So jet black. The gloss so brilliant. So exquisitely supple yet tightly curled. Each pelt marked Hammer Brand . . . because each is selected, perfect. Hammer Brand means long wear . . . lasting loveliness. Your furrier will tell you that's why he's willing to wait longer and pay more for Hammer Brand Soft-Drape Persian Lamb and Broadtail.

Hammer Brand
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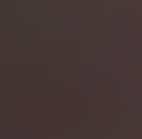

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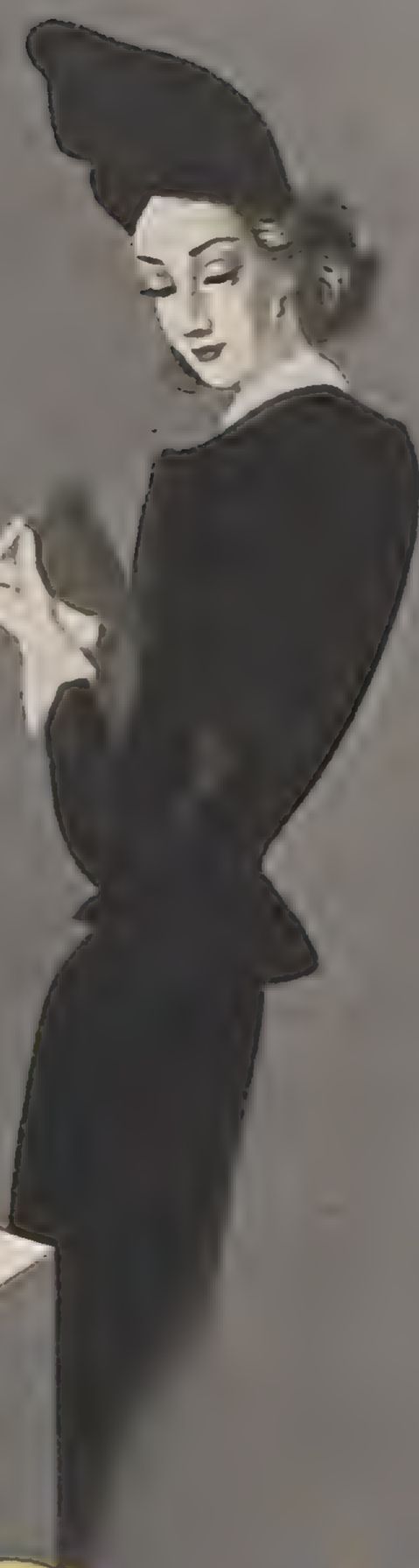

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Kid's Stuff. If your week-end hostess is blessed with small fry, remember that the best guarantee of a good Sunday morning sleep is an engrossing present for the young. Tony Sarg's *Magic Movie Book* is an ideal child's butter-upper. $2.50 at the Mayfair Gifts, Forest Hills, New York.

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Hound

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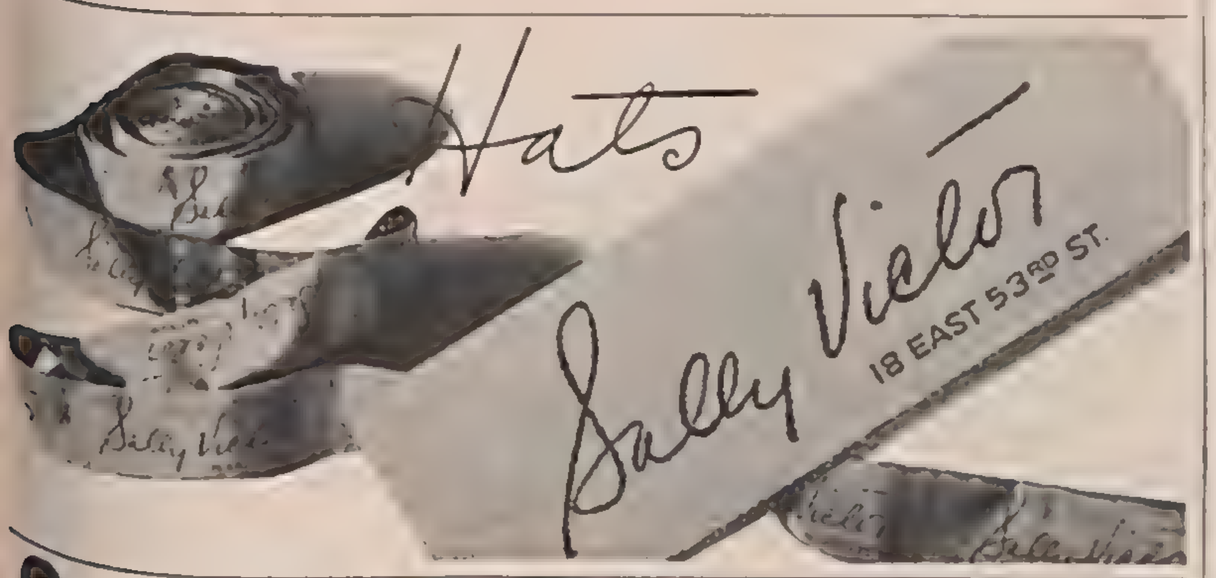
A Woman Who Likes to look like a woman will like the sort of thing that Marjorie Castle does. Her new quarters at 15 East Fifty-third Street, house some of the more feminine custom-made clothes in town: designs by Carl Sidney. You'll see much draped silhouette; wool jerseys combining wonderful colours. You'll see dinner-dresses that actually *drift;* trailing chiffons that are always a room or so behind you. The model size *de* this *maison* is a sensible size 14, which means that you can try on your pet dress for effect. Miss Castle's things are from $125 up (as up as $250 for some particularly luxe models).



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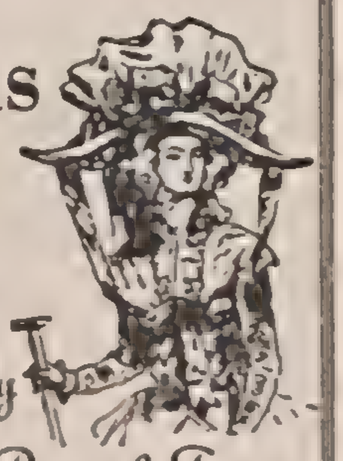

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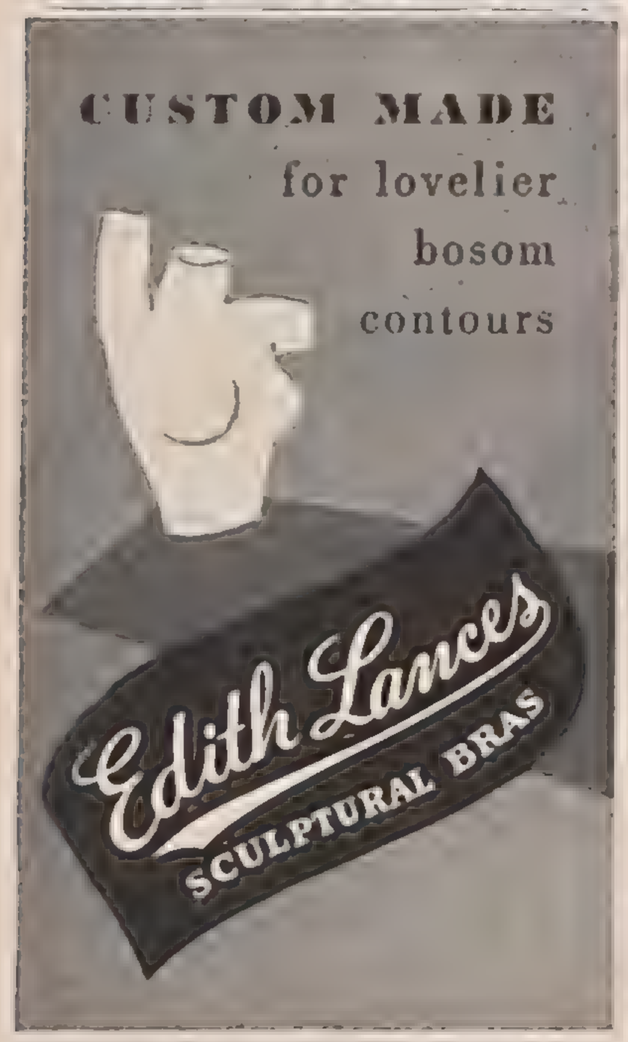

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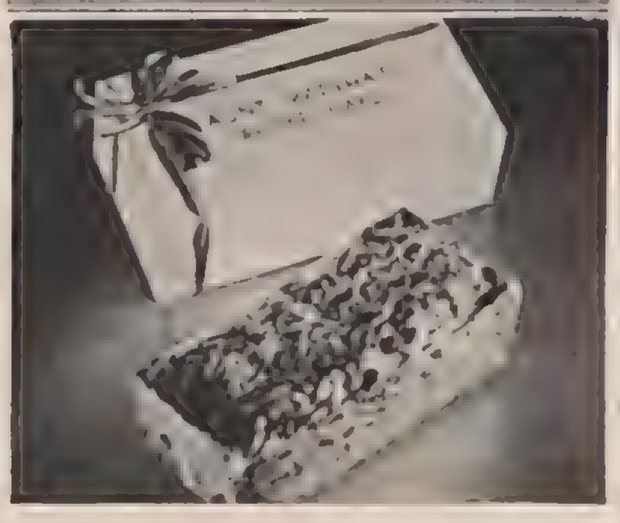

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Shop

BAKER

This Sailor has a rather decided slant on life, and likes being worn at a sharp 45° angle ...which, we feel, is just about the right amount of goings-on for an otherwise reticent costume. Janet Rose, whose custom-made hat this is, specifies that it's a hat for a woman of Indeterminate Years and that the young things can take it or leave it alone. 665 Fifth Ave.

Pearl of Little Price. If your wallet plays hide-and-seek habitually, if your Important Papers cry for a zipper pocket—and if you like your handbags pretty, as well as pretty clever—this one, of black or brown Morocco leather, is for you. Captive billfold. $12.75. David's, 425 5th Ave.

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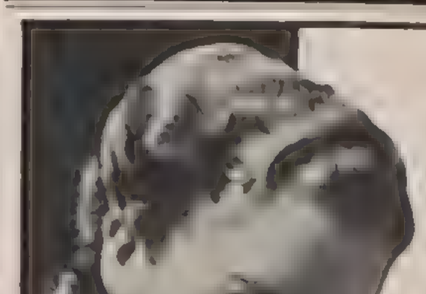

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New, beautiful hair-style creation that is destined to influence all coiffure designs. Crown kept smooth with becoming wide "wing-sweep" temple-lines.

Christian F. JUNGST
19 E. 47th St., N. Y. VO 5-4477

Shop

Under Your Hat. A sleek, well-mannered coiffure that asks not to be pushed and pinned into place, even when your cloche is in your hands. Its soft waves take nicely to short hair, or hair that is almost shoulder-length; its self-control is admirable between visits to Paschkes, Hairdressers, of 510 Madison Avenue, New York City.

BAKER

Read in Bed in a sheer wool and satin bed jacket, to make it twice the luxury it is. Notice the fine detail of the satin revers, the little handkerchief pocket, the hand-appliquéd satin motif. As a gift, it might well soften the blow of another birthday. $28.75. Gertrude Heaney Kane, 745 Fifth Ave.

Hound

Comes to Town

A Carriage Hat—as got-up as anything you're likely to see this season—yet notice that its wingspread is not phenomenal. Its bulk is mostly a matter of black ostrich feathers and a black satin bow built upon a humped crown of black velvet. And for all of this, it *walks so very* well! It comes from the custom shop of Maretta Feeley, 6 East 53rd Street.

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Hat by Sally Victor

Gunther 666 FIFTH AVE. AT 53rd, NEW YORK 19

Shop Hound

Comes to Town

Artkraft of 660 Lexington Avenue, is positively bag-happy. Anything related to the making, designing, or repairing of hand-bags is right up Artkraft's alley (an alley well-worn, now, with the comings and goings of famous milliners who like to sell hand-bags *avec*, and hence come to Artkraft to have their designs made up). Artkraft can interpret your Original Thinking, or suggest designs for you. To mention one unexpected talent (which they mention), they can duke up a camouflage for carrying hearing-aid equipment. Prices vary, of course, depending upon the job, and whether you supply your own fabric, leather, or whatever: it's Federal-tax free, if you do. The shop itself is tiny, the floor space being devoted almost entirely to the back room where the engines roar.

Haunt Your House, Lady? We want you to know about a spirit called William Karl who operates from 165 East 35th Street, and who should be advertised as habit-forming. Once he has done any upholstering work for you, you'll want him to do your entire house: which he is equipped to do and impeccably. No problem in upholstering, slip-covering, etc. staggers him. And, lovely man, when he says Friday, he means *this* Friday.

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animates your own skin tone
with the very pulse of color.

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incorporating Vanity Fair

OCTOBER 1 CONTENTS

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JOFFÉ

COVER: *New way to look for the Great Indoors. Jersey top of robins-egg blue wool jersey, skirt of Bemberg rayon damask, powdered with sequins. Tina Leser design. About $80. Oriental slippers, Delman. Both: Bergdorf Goodman; dress, Neiman-Marcus; Bullock's Wilshire. Omnipresent but invisible is the new significant perfume, Moneau's "If..."*

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TWEEDS FOR THE GREAT OUTDOORS

TWEEDS are oxygen to a wardrobe, breath-of-life to outdoor clothes.
Tweeds for town, this year, forget their thistles. Adopt Big City ways.
Tweeds sometimes rate a jewelled dog collar, enormous earrings.
Tweeds, in the city, never, never go without a hat or gloves or handbag.
Tweeds demand big, *important* berets, fedoras, chéchias, toques, and turbans.
Tweeds love a fur hat. Try a nutria toque with grey tweed. A mink turban with beige.
Tweeds are gracious with a stole. Think of a royal-blue tweed suit with a black fox stole
Tweeds like "rough" furs. Carry a big civet muff with a black tweed suit.
Tweeds expect beautiful belts...wide leather, buckles-with-a-story.
Tweeds take to tweed handbags. With a mauve suit carry a purple box-bag.
Tweeds like a little shock. Team a big yellow leather bag, yellow gloves with rust coat.
Tweeds love sequins at night. Have a pink sequin jumper with plum tweed skirt.
Tweeds glory in waistcoats. Try black galyak waistcoat with ginger tweed suit.
Tweeds love jersey jumpers. Put a black jumper with a pencil-blue suit.
Tweeds take capes beautifully. Top a grey suit with a jacket-length opossum cape.
Tweeds go out to dinner, if they are black and simple, perhaps with an ostrich hat.
Tweeds stay at home. Try a white tweed jacket with black dinner slacks, jet sweater.

⬅ OPPOSITE: One of the wonderful tweeds of Arthur Falkenstein, who has always believed in Good Tweeds...well born, sternly reared, and beautifully presented to the world. This one, rusty brown box-cardigan, with brown tweed skirt, cuff-hem. High-necked raspberry jersey jumper. Phelps yellow leather bag. John-Frederics fedora.

FOR MORE TWEED NEWS, TURN TO PAGE 206

TONI FRISSELL

TONI FRISSELL

WAISTCOAT SUIT for an outdoor big city or country day. The short box coat of navy-blue wool is lined with yellow, white, and blue checks. Checked waistcoat-jacket. Navy blue wool jersey dress. All; Falkenstein originals. The beret, John-Frederics

BRAID-BOUND SUIT. An expertly tailored suit of grey wool men's wear. Its good vertical lines emphasized with wide black braid. The sleeveless blouse is gold wool jersey. Soft beaver beret, Suzanne et Roger. The suit, a Falkenstein original

NEW LOOK ...INDOORS

There's a change in the décor of dinner-at-home. The same unsightly shortage of men and Scotch—but a decorative, different look to many ladies. The look of sweater-tops, slicked into long, fullish skirts of handsome heavy fabric—velvet, faille, damask, moire.

• Here, first: Jet-dusted black wool top, bronze velveteen skirt. Hattie Carnegie original; Dayton Co.; Blum Store.

• Second: Glove-smooth black rayon velvet sweater, rayon faille skirt. $155.

• Third: Moulded brown rayon crêpe bodice. Skirt, sleeves: rayon moire. $95. Second. third: Foxbrownie designs. Henri Bendel; Marshall Field; I. Magnin.

• The backdrop is a Robsjohn-Gibbings drawing, photographed and enlarged to mural size. It's a design for an interior which, in its bare-boned simplicity and uncluttered precision, is prophetic of post-war houses. The woods are natural, the fabrics plain and unpatterned, and notice the carefully calculated arrangement of the few important pieces of furniture.

RAWLINGS

Crinoline velvet ...dining in.

Dinner Party dresses, like colour mosaics, their long skirts stiffened with crinoline. Henri Bendel originals. Sequitur: Bendel's "10 WEST" perfume, lipstick. Verdura jewels

PHOTOGRAPHED AT THE COLONY

Mauve brocade...dining out.

Elegant fabric, nonchalant line—new short café-suit, its black wool sweater-top belted with gold and near-jewels. Hattie Carnegie original. Also at Nan Duskin; Jordan Marsh

RAWLINGS

Evening In

Cross a long dinner-dress with comfortable flannel lounge slacks and you get this: Evening-in fashions that are brilliant, well-cut, formal enough to warrant sparkling combs in your hair, pretty evening sandals...all warm, covered-up (to the ears)...all with very fine new lines.

1. Botany wool slacks, satin blouse. Bergdorf Goodman.
2. Sequinned wool shawl, Heller jersey slacks. Saks Fifth.
3. Velveteen skirt, rayon crêpe blouse. Clarepotter design. Bonwit Teller.
4. Red Forstmann wool below-the-knee robe. Rayon crêpe tapered slacks. Foxbrownie design. Lord and Taylor.
5. Purple wool flared Clarepotter tunic. Rayon crêpe slacks. Bonwit Teller.

1
3
5

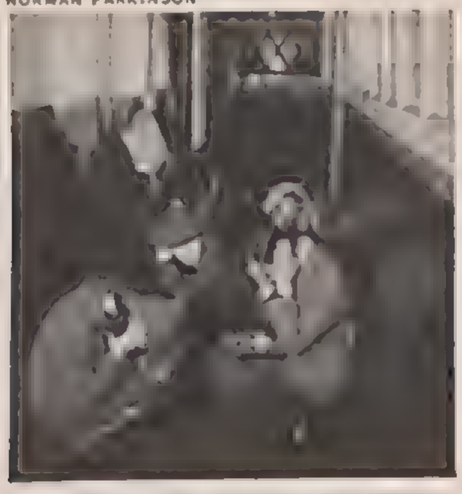
RAWLINGS

Marlene Dietrich

Currently spangling the film, "Kismet"—Miss Dietrich wears a satin dinner sheath, asymmetrically slit to the skin from shoulder to hip, and tied with bows. Characteristic Charles James original, at Elizabeth Arden.

How British Vogue editors live, dress, work, in robot-bombed London ...seven pages beginning here

NORMAN PARKINSON



BRITISH STAFF PRACTICING ROBOT-BOMB PRECAUTIONS.

[EDITORS' NOTE: *As many of our readers know, we have a British Vogue as well as an American Vogue. We started to publish it in London during the last war, in 1916. It grew through the first war, and has flourished amazingly through this one of blitzes and robots. With typical British stamina, it has taken its publishing difficulties and hidden them as far as possible from its enormous readership.*

Our readers seemed so interested in a recent article that we published on how our American Vogue fashion editors dressed, that it occurred to us that they would like to hear how the staff of British Vogue manages to live, work, and dress under all the difficulties. Since the war began, the London editors have done their clothes-planning under paralyzing restrictions, insurmountable shortages. In the 1941 blitz, their offices were bombed. Almost every member of the British staff suffered personal losses of some kind. Just the other day, the British engravers were robot-bombed, and the issue in work had to be redone. In the photograph above, the staff of British editors are crouching as people are taught to crouch in a robot raid, their hands covering their eyes and ears, careful not to touch the wall—in accordance with ARP instructions.]

ON the six following pages, Lesley Blanch, one of our British editors, has written a little profile about each member of the staff, including herself. About their lives, she says: We don't live so much as manage. It's one long battle against lapsing into dullness and discomfort. Of course, we are frightened by the buzz bombs. Of course, they play havoc with our sleep, our nerves. But still, we are agreed, it's the little things that are the most trying in the long run. Imagine trundling every sort of parcel with you, always, everywhere. A string bag is as much a part of our equipment as a powder compact.

We all look pretty tired. As pretty as we know how, and make-up and hairdressers are not denied us, but it's quite a struggle, being as tired and under-vitaminized as we are. The greyish, rather dragged look is due to nervous strain and deficiency in diet. So is the prematurely grey hair. Figures are better. Much slimmer, without being really gaunt. We all feel starch-heavy, and eat jam in spoonfuls, à la nursery, when we can get it. We buy on sight—we know it won't be there if we go back next day. Dressmakers are choked with orders—so are renovation firms. We still try to look glamourous or anyway elegant at night. We wear suits all the time or the little black dress with things done to it—sinister phrase.

"ROBOTS WRECK 17,000 HOUSES A DAY

CONTINUED ON THE NEXT SIX PAGES

Wartime wardrobes

AUDREY WITHERS' ALL-YEAR BLACK COAT

AUDREY WITHERS, Editor of British Vogue, is a woman upon whom executive and organizing work are piled. She must plan the issues far ahead, keep in touch with all the Government departments, be ready to switch the pages round at the last minute, when, for example, the printers and engravers are bombed (as they were last week). She runs her house (she and her husband live in a not at all labour-saving old Regency house looking on the Regents' Canal) single-handed. That is to say, no maid; but only a char.

In addition she is Chairwoman of the Establishment Committee of the newly-formed Women's Press Club. On her shoulders most of the planning, furnishing, and establishing of the Club has fallen. *And* the place has been blitzed three times, before even opening. Always, she copes. And keeps *au courant* with all the new books, reviews, plays, and concerts. And buys modern pictures. She is a woman of really phenomenal drive and method.

She wears suits almost all the time. The best possible ones. A black whipcord topcoat from Creed; a mannish grey tailored suit from Goodbrook, topped in winter by a boxy skunk jacket, or a wonderful reversible topcoat, grey-green and scarlet, from Bradleys. A severely impeccable navy wool dress, with tiny black tassels from Angelé Delanghe. A dark green suit worn with a pale blue blouse. A grey man's suiting dress and jacket, with grey shirting dickey, from Rahvis. She loves pigskin accessories, big bags; and always wears hats, usually little, off-the-face ones. At home, she likes to wear trousers cut as wide as a dirndl skirt with sweaters. For dining out, she wears a soft, sleeveless dress. She wears little jewellery, but clings to scarlet nail varnish, and will as long as supplies last.

DRAWING BY DESCOMBES

ENGLISH COUNTRYSIDE: ARMY LORRIES PARK ON ANCESTRAL LAWNS

AUDREY, LADY STANLEY OF ALDERLEY (at right), who has been Associate Editor on British Vogue for five years, works with us on social features; but in recent months she has also been Film Critic for the *Evening Standard.* Her life is a mass of dovetailed occupations, one crowding in on the next. She lives in a small, very modern flat in Regents' Park near the Zoo, and is lucky enough to have a maid to do most of the general work and cooking; but she does all her own mending and laundry, as well as that of her twelve-year-old daughter, Edwina, who is at school in the country.

She has little time for social life now. She has to get up before seven if she wants to get on with any of the fiction writing which is her great interest today. When she can, she goes out to see Edwina. "That child's chores," she says resignedly, "take more time than I have." Edwina was at school in the States for two years, and has returned with meticulous American standards—clean clothes every ten minutes. That's all very praise-worthy, but how to achieve it, when laundries take two and three weeks at a time? The answer is a bi-weekly bundle of laundry and mending (none of which is done at school) sent to her mother. Lady Stanley says mending rests her, but she can't and won't do creative sewing or dressmaking.

She prefers to wear suits; thinks them best for her, for the times, and the climate. She has three or four classics from Lachasse and has had all her old evening dresses transformed into blouses. She wears hats, rather pretty, frivolous, Empress Eugénie type, or leaves her auburn hair free. Shoes are her biggest problem. All hers are mended now and begin to look depressing, she says. She thinks that suits should be non-committal in colour now. She likes to liven her suits up with bright accessories. She has a lovely beige wool suit, and a henna-brown suit flecked with black, with black velvet collar and pockets, from Lachasse, and a beige suit faintly overchecked with scarlet, also from Lachasse. A black suit, a black topcoat (both these from before the war), and a boxy little beaver lamb jacket.

She never wears long dresses in London, however formal the occasion, but occasionally stays with friends in the country who still like to dress, but she says she has not got such a thing as a long evening dress.

# of British Vogue editors *(Continued)*

HAT AND BLOUSE MADE FROM OLD EVENING DRESS; BAG WAS PLUMBER'S KIT

NORMAN PARKINSON

AUDREY, LADY STANLEY OF ALDERLEY, IN BEIGE SUIT, THE SHIRT MADE FROM PRE-WAR BATHING-SUIT, RED BAG FROM ARRAKESH

Wartime wardrobes

CLASSIC DARK GREEN SUIT, BLACK HAT, BLACK FELT BAG THAT SWALLOWS ALL

GERTRUDE PIDOUX is the Fashion Editor; she has been with Vogue for many years, and perfectly epitomizes the really elegant white-haired woman. She is small, miraculously groomed, with blue eyes, hair worn high, and has the figure, the feet and ankles that a college girl might envy.

She runs her modern flat in Chelsea single-handed (you'll get used to this refrain, it's what almost every one does), as well as being the head of her department, and coping with all the many complications that beset the couture at this moment. Searching out a fashion story, inspiring new trends, encouraging fresh enterprise against depressing odds, battling against stultifying restrictions and makeshifts—these are all in the day's work for the fashion staff.

Mrs. Pidoux finds that methodical neatness of hers the answer to it all. In her office routine, her home, and her clothes. Mostly made by Angele Delanghe. Lovely classic suits, with many blouses, which she always has made to her own design, mostly with a high choker or bow neck-line. Although she is small, capes suit her, and she wears them over her suits—one is edged with Persian lamb and lined with a flashing scarlet wool. She has a dark green tailleur with soft details, from Angele Delanghe, which she wears with a softer green blouse, and a black, green-trimmed hat. She likes brown and black mixed, wears it often. She wears a lovely, vivid, scarlet Paisley wool blouse, with a *(Continued on page 192)*

DAY-AND-NIGHT BLACK CAPE. PERSIAN-EDGED, SCARLET-LINED

VICOMTESSE D'ORTHEZ (at right) is British by birth, American by education, French by adoption. She is married to a Frenchman, and six years in Paris gave her the Frenchwoman's craving for sartorial perfection. Tall, fair, very English in appearance, she is the candy-pink-and-white type, and knows how to handle those pastel shades which all blondes crave and which so few know how to wear.

Her formula is simple. The best possible basic suits, really beautifully cut and fitted. Molyneux's clothes don't date, ever, she thinks. She still wears a navy-blue dress and jacket she bought from that house before the war. She selects her clothes meticulously, abhors bits and pieces, or spontaneous, casual buying, and aims at interchangeable teamwork in accessories.

Her basic colours are black in winter, navy-blue in summer. With white, or pastel pinks and blues to match her skin and eyes. She wears, perhaps, dazzling detachable white piqué revers, one day; the next, pastel blue gloves and a clump of flowers to match. Her hats are mostly big, plain, pale-coloured felt or straw cartwheels from Erik. She still wears tiny flowery affairs brought from Paris before the occupation.

She has always loved good tweeds, Scottish ones in particular, and had a Highland fling collecting suit lengths every time she went north, long, long before the coupon question arose. Now she falls back on these reserves thankfully. She wears plain tweeds in town—patterned ones in the country.

She has detachable fur revers made, with muff and cap-hat to match, which she switches from suit to suit. Nutria on a claret tweed; astrakhan on black. Her basic wardrobe includes two fur coats—a boxy skunk jacket and a silver fox cape. One beige tweed topcoat from Busvine is a hardy annual, so are her navy or black dresses.

By night she likes to wear long dresses, pale-coloured, when practicable, as the aquamarine-blue velvet dinner frock photographed on opposite page. If she's wearing a short dinner-dress, then she likes to put flowers and a veil on her head. She adores hats, and always wears one; says she feels naked without. She finds shoes her greatest problem, for tall as she is, she loves to wear high heels, and now these are banned, while really good shoes are almost unobtainable. She makes her own lingerie; valets her clothes; and mends runs in her pre-war silk stockings with a wonderful French run-repair machine.

WARTIME FORMULA—A GOOD BASIC SUIT. THIS IS OF LIME-GREEN WOOL

BLACK DRESS CHANGED BY DETACHABLE PINK DOTTED HEM AND CUFFS

PASTEL BLUE HAT, GLOVES, NOSEGAY, TO CHANGE A MOLYNEUX BLUE SUIT

NORMAN PARKINSON

VICOMTESSE D'ORTHEZ LIKES LONG SKIRTS, WHEN PRACTICAL, AT NIGHT—WEARS THIS AQUAMARINE VELVET

DRAWING BY DESCOMBES

AMERICAN TROOPS INVADE THE VILLAGE GREEN

Wartime wardrobes

ISABEL GALLEGOS is of Spanish extraction. She is married to Hans Tisdall, the mural painter. He designs nearly all her hats, most of her jewellery, and some of the fabrics she wears. She has a strongly personal approach to fashion, and fey, exotic good looks. The jewellery which her husband designs for her is in the nature of costume jewellery. Old Victorian brooches, heavy gilt or silver, painted with strange and lovely abstract or flower designs.

HUSBAND-DESIGNED PRINT

She makes black the basis of her wardrobe. She likes very simple clothes to set off her collection of old jewellery and fantastic hats. She loves romantic clothes by night; she turned an old Spanish Empire brocaded child's frock into a full-skirted dinner-dress, wearing it with a peasant type draw-string satin blouse she made herself, from an old evening dress. She economizes in coupons by wearing hand-knitted, open-mesh stockings in town, bright wool ones in the country.

Her minimum wardrobe is a black suit, with many blouses and sweaters, a black crêpe dinner-dress, short, of course, for restaurant wear, with a deep square neck-line, which she varies with black tulle frills or a white lace tucker. She has a red herringbone tweed topcoat, swinging loose, which goes over all sorts of outfits.

She likes to play with colour, and shows enormous verve in the way she mixes her palette. She has a grey-blue-green dogtooth tweed suit (see below) from Margaret Barry. This is good for town or country—she dresses it down with coloured sweaters, or dresses it up with a white satin blouse, black accessories, or an odd, surprising, rich deep blue blouse, and blue gloves. Her hat is a dull blue felt cap, high crowned, like a Phœnician headdress. Her husband designed it, and Erik executed it. She has a dress of a printed silk designed by her husband, called Alice-in-the-Blackout—Jacqmar sells it by the yard. (That's it at top of page.)

She comes to work on her bicycle, carries her hat in the handle-bar basket. She and her husband are vegetarians, and between them they do the cooking and shopping. Their small Chelsea flat, full of lovely paintings by him, is "done" by the daily administrations of an efficient char. They're lucky to have her and know it.

NORMAN PARKINSON

ISABEL GALLEGOS' PHŒNICIAN CAP OF BLUE FELT, DESIGNED BY HER ARTIST HUSBAND

(ABOVE) GREY-BLUE-GREEN TWEED SUIT FOR TOWN OR COUNTRY.
(RIGHT) VICTORIAN LOCKETS HOLD PAINTINGS BY HER HUSBAND

LESLEY BLANCH: As I am the complete opposite of everything the fashion staff advocates in the way of good grooming and methodical planning, I shall write about myself, to break up the almost monotonous perfection of their wardrobes, and way of living. As Feature Editor, working mostly on outside, non-fashion stories, I am always rushing madly from one place or person, to the next. One day I interview Bob Hope, or Lady Louis Mountbatten. Next, Lee Miller and I go to a Scottish naval dockyard, or an A.A. gun-site. Or Cecil Beaton and I do a film studio reportage. I must see most of the new shows, films, art galleries and such, and get around exhaustingly, between people and things. I do a certain amount of work as a member of the Executive Committee for Soviet Aid, which all adds to the general scurry.

SCARF—EX-PETTICOAT

As I am entirely without method and can not acquire it, I do my job and my house as and when I can: least said about it the better, I think. I have no maid, but as I adore a home, and refuse to live, more painlessly, in a hotel, I struggle to keep going between a *pied à terre* in Shepherd's Market, London, and my real home, just outside. This is an enormous, rambling, studio-like apartment, looking out over lovely vistas of green; it has great character and grace, but is without the faintest amenities in the way of central heating or "constant hot."

I shop as and when I see good buys, and carry my parcels about with me, with exhausting tenacity, in an old needlework carpet-bag type of hold-all. I lost a lot of things in the bombing, but replenish, with collector's fervour, wherever I go, from junk shops I search out "en route" for various assignments. I buy old Victorian satin petticoats, or embroidered lengths, for cushions or scarves, or coat linings. Old bits of *toile de Jouy* or nineteenth-century cottons for padded house-coats. Old white crocheted bed quilts I dye and use for curtains. (Dyers are not allowed to do much luxury work any longer.) I turned an old dolls' house into a store cupboard, jams and pickles in the dining-room, spices in the hall, et cetera.

I still collect old pinchbeck jewellery. I keep the saccharine, vitamin, and aspirins I live on *(Continued on page 193)*

LESLEY BLANCH'S ANTI-FREEZE DEVICE: WHITE SHAWL WORN ON HEAD, OR "OLD-LADY" FASHION

OLD LACE SCARVES—DYED PINK OR MAUVE—REVAMP A BLACK DRESS

WE WENT TO HOT SPRINGS

[EDITOR'S NOTE: *Vogue went to Hot Springs, Virginia, to photograph outdoor fashions. At the Homestead Hotel, we met the Michael Arlens—he is the novelist of "Green Hat" fame. He wrote for us this piece about Hot Springs, calls it "In Praise of Dowagers."*]

MR. AND MRS. MICHAEL ARLEN
HE WROTE THIS ARTICLE

WHEN I tell my friends in Southern California that I am going to spend August at Hot Springs, in Virginia, they look at me with commiseration and ask me if it is not altogether too hot there. Anyway most people in Hollywood are pretty intolerable about their weather, and so I reply indignantly by quoting from the publicity of the Homestead at Hot Springs, which points out in no uncertain terms the following encouraging facts:

"It is located in a lovely valley on the east side of the Allegheny mountains, and has an elevation of 2,300 feet."

Note the lofty State Department language. Note the gentlemanly exactitude of the "2,300 feet" where more vulgar types might shove it up to a round 2,500.

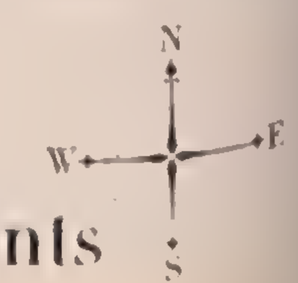
But I do not quote all the Homestead publicity to my friends in Hollywood, for since they are mostly ordinary hard-working folk of obscure origin, such as film-stars, studio-executives, screen-writers, and waiters, they might be tempted to take the view that I was putting on the dog, or dawg.

For the plain truth is, let's face it, that they would be out of place at the Homestead at Hot Springs. At Hot Springs in Arkansas, yes, they might find a niche, they might even be welcomed with bonhomie, but not here "at an elevation *(Continued on page 190)*

KAY BELL

LEFT: For all outdoors—cardigan suit of brown and blue men's-wear wool. Rosenblum of California design. $30. Kerr's; Harzfeld's. The suit and the Stetson riding cloche are from Altman.

RIGHT: Resort dress of creamy white wool-and-acetate flannel. B. H. Wragge design. $30 at Bonwit Teller; Vandervoort's; Neiman-Marcus. Leather belt, bag, by Phelps. Lugene glasses



Here begin eight pages of fashions for Hot Springs and all points

KAY BELL

• PHOTOGRAPHED AT THE HOMESTEAD GROTTO

Outdoor naturals—Not Big City fashions. And not Deep Country fashions. Naturals for Greenwich, Hot Springs, Lake Forest...where pretty women like to look pretty, unselfconsciously...and be comfortable too. Like warm, simple, well-cut dresses and suits. Just a shade anonymous, so add always one big, beautiful accessory.

TOP. Beige rabbit's hair wool jersey dress, fine straight lines. Tiny gilt buttons, gilt leather belt. Sizes 10 to 20. $30. Best.

CENTRE. Natural Forstmann cashmere wool dress, Clarepotter design. 10 to 20. $65. At Bonwit Teller; Vandervoort's.

BELOW. White wool with brown stripes...McMullen dress. Sizes 10 to 20. $35. Lord and Taylor; J. P. Allen. Phelps belt

OPPOSITE. White rabbit's hair-and-cashmere jersey dress with new turn-down collar, below-elbow sleeves. Smooth-figure-dress. Give it bracelets. Cowhide hip bag by Phelps. Dress, sizes 10 to 20. $40. Peck & Peck; Frost Bros.

• MORE HOT SPRINGS FASHIONS

KNICKERS for pedaling at Dunn's Gap, Hot Springs, Va. Wool jersey top, tweed knickers. Claire McCardell designs. 10 to 16. $35. Lord & Taylor; Marshall Field; L. S. Ayres

PINAFORE DRESS over black wool jersey tights and shirt for action-and-warmth. Dress: Cohama plaid tweed, $35. Shirt and tights, $25. Sizes 10 to 16. Altman; Field-Schlick

KAY BELL

PHOTOGRAPHED AT THE HOMESTEAD STABLES

Outdoor neutrals

Inter-urban suits. Heavy, tweedy, good-looking. Dress them up or down according to the situation, the setting. ABOVE LEFT: Close-fitting jacket suit of grey hand-loomed herringbone tweed. Silver buttons. Wear with black sports accessories. Suit: Adler & Adler. 10 to 20. About $80. Bergdorf Goodman; Himelhoch's; Neiman-Marcus ABOVE RIGHT: Grey, red, and white striped wool flannel jacket with a grey Forstmann wool flannel skirt. Collar stands up before it turns down. Sizes 10 to 16. About $99. Saks Fifth Avenue; L. S. Ayres; Halle Bros. ⇦ OPPOSITE: Cardigan suit of striped white, beige, brown tweed. Neat banded neckline, neat fly-front skirt. Izod of London. 10 to 20. $50. Jay Thorpe; Kaufmann's; William H. Block. Becopa string gloves; Jay Thorpe

Red coat and company

This is a simple demonstration of What Can Be Done if a wardrobe is keyed to one dominant dress or coat or fur. First, recognize that the basic piece should have strong identity...not be a "neutral." Let it be the guiding spirit in the whole plan (this bright red coat with flat jet-black Persian lamb collar). Then see that its length and lines will take a long dress, too—as well as a daytime suit. Build then...with a black braid-bound suit, a black jumper and pink blouse, an evening skirt and overblouse. And you have a wardrobe come autumn or winter, day or night.

1. Sequin-studded jumper moulded closely to the figure over a long slit-in-front black rayon crêpe skirt. The jumper, $23. The skirt, $11. Sizes 10 to 20.

2. Black jersey jumper dress, here shown for day with a pink wool blouse. Becomes a short dinner-dress with jewel, no blouse. Blouse, $13. Jumper, $20.

3. The red coat is a bona fide evening coat with its evening-partner. (No. 1.)

4. This red skirt plus its red coat is a suit. With it—a long-sleeved black wool jersey jumper. Skirt, about $12. Blouse, $11. Sizes 12 to 18.

5. Braid-bordered town suit of Juilliard's Master Fabric. About $70. Sizes 12 to 20.

Opposite: 6. The Red Coat that started it all. Short, neat lines, full, vivid...with a trim flat collar of Persian lamb...and Persian-edged cuff-bands. Beautiful slightly flaring back. Of suède cloth. The coat, about $100. The black wool skirt, about $12. Sizes 10 to 18.

• All Carolyn Modes costumes. All, Arnold Constable; Mandel Bros.; H. P. Wasson

NEW GREEN WITH FURS

This new green has a given name—given by...a perfumer! Anjou, creator of "Devastating" perfume, asked Vogue to choose a colour with the same electric clarity as the scent. We did: it's "Devastating Green."

• ABOVE: Devastating green wool dress, gilt buttons. Sizes 10 to 20; about $25. Ocelot beret and bag.

• RIGHT: Devastating green wool jersey dress by Capri. Sizes 10 to 16; about $50. Lapin muff-bag.

⬅ OPPOSITE: Devastating green rayon satin Echo Ascot to electrify black furs. Harry Winston diamonds.

• Everything on both pages: Altman; also, I. Magnin; Carson Pirie Scott

FOR LIST OF SHOPS IN OTHER CITIES SEE PAGE 177

JOFFÉ

Nazis behind U.S. wire

"Well fed, healthy, their morale unshattered, the Germans here are thinking of the next war..."

By Mary Jean Kempner

[EDITOR'S NOTE: *One hard and almost fast rule of the War Department concerning prisoners of war held in the United States, is that "no female press representatives are allowed to visit prisoner-of-war camps." This rule has been broken twice, once for Mary Jean Kempner, Vogue's Associate Feature Editor, who wrote this article.*]

TWENTY minutes after meeting the jeep escort at the viaduct, I found myself seated beside the Colonel in the Officers' Mess. He offered me a cigarette and, after the waiter had given me a light, said, "Well, you have just made your first contact with the German prisoners." Quickly looking around, I saw that the waiters in their white coats and dungarees had, stamped on their trouser seats, PW...prisoner of war. That was what I had come to see.

LUNCH was soon over, and we walked across the way to the Colonel's quarters to pick up the staff car. For a while we sat in his living-room-office talking; he was no newcomer to the German problem; Colonel Carvolth had served in the Army of Occupation after the last war. I asked whether he thought these men could be rehabilitated into useful world citizens. How deep did the Nazi indoctrination penetrate? How did they react to Democratic decencies? Colonel Carvolth evaded any direct answer; he said, "It isn't, on the whole, a cheerful picture; they're hard nuts to crack. Maybe fifteen per cent. of them will see it our way, but then they're the Austrians, some Bavarians and Schleswig-Holsteiners who never were whole-heartedly party men."

We started our tour of inspection by driving around in the car. The physical aspect of this camp at Mexia, Texas, is similar to other prisoner-of-war camps throughout the country, only this happens to be one of the biggest. Set out on the hot, rich plains, between cotton and corn fields, its four-square-mile area is surrounded by barbed wire about ten feet high. Knotting up the knapsack securely are watch-towers; hemming it all in is a perimeter guard of sentries posted within easy sight of one another. The wire fences are not electrified, but the Colonel said that escapes are rare, and recapture inevitable. Only five per cent. of the men seem to show the faintest interest in escaping, and they are apparently motivated by a desire to "see America," rather than a burning urge to get back to battle.

BEFORE going into the details of the prisoners' life, Colonel Carvolth outlined the regulations of the Geneva Convention, which was signed by the U.S., Germany, Britain, and Italy in 1929. (The convention was signed, but never ratified by Japan.) This international contract governs all phases of prisoner-of-war life.

Camp authorities said, according to a representative of the Protective Power (the Swiss, who periodically visit prisoner-of-war camps here and abroad), that the United States is probably doing "four times as much for the Boche as the Germans do for U.S. prisoners in Germany, but it's the only way to get decent treatment for U.S. prisoners...and it's worth it," they continued, "if one could have seen how the Poles, French, Czechs, and Russians were treated."

Our car drew up in front of a company kitchen, and the Colonel preceded me in the door; there was a curt command, "*Achtung.*" Right hands flew up in the Nazi salute. The Colonel's "As you were" brought the picture back to normal. (In the past few weeks, it has been unofficially reported that the "extended arm" salute has become the regular German Army salute, but that is a recent development.) In any case those extended arms made my hackles rise, and I saw swastikas.

THE German enlisted men are housed in long, low barracks similar to those used by U.S. soldiers. There are approximately forty square feet allotted each prisoner. Within this area, he must line up his shoes and clothes. (He is inclined to be more slovenly than the American soldier.) He is allowed a chest or trunk, which he can buy or make himself. He sleeps in double-decker beds and is supplied a G.I. mattress and blankets. On the wall, he may hang pictures of his family and girl friend: to this collection has been added many an American pin-up queen. He may, if he cares to, also have a picture of Hitler and a small swastika, but these are limited in size to a maximum of 6" by 6". (Few avail themselves of this particular decorative touch.) The officers do not live in barracks; instead, they have apartment-like arrangements of two bedrooms and a living-room for every two officers.

ALTHOUGH for security reasons there was some hesitancy in giving me exact figures, there are approximately three thousand German prisoners held at Mexia, of which slightly less than a third are officers. Fair-skinned or swarthy, men of all shapes and sizes, they started pouring in after the African campaign. Their first two weeks were spent almost continuously under showers that ran from six A.M. reveille to eleven o'clock taps. As the grime and fatigue washed away, some of their inherent arrogance returned. But men who have marched to the gates of Leningrad only to fall back, men who have stood on the lip of the Qattara Depression and retreated the full length of the desert only to surrender, lose much of their snarl and snap. The prisoners seemed to be neither sullen nor surly. The Colonel said, "They don't seem to resent their captivity or to resent us; they just rationalize."

"It was just an accident of war..."

"*Ja*, the failure in Tunisia was due to a tactical error...we over-extended our supply lines," they say.

We finally drove to headquarters. On the Colonel's desk was a handsome nameplate carved in wood. "The prisoners in Compound One made it for me last Christmas," he said. Then he called in his staff, his executive officer, the intelligence officer, and the camp doctor. After we were all introduced again (I had first met them in the mess), the executive officer explained the camp set-up. *(Continued on page 184)*

"What did you see, Tom?"

I saw wise little Ernie Pyle; and General Patton; and a Negro Corporal at a fantastic Garo ritual

By Tom Treanor

[EDITOR'S NOTE: *Tom Treanor, a gentle, casual reporter who saw the war his own way, was killed in France on August 18th as he rode a jeep, travelling with an armoured unit, on the road to Paris. He saw the war dangerously, but always wrote of it with no thought of electric drama. He had no touch of the Richard Harding Davis. But Treanor got everywhere: Anzio, Africa, Malta in a bombing, China, Burma, India. What he saw he put into his first book, "One Damn Thing After Another," with its sub-title, "The adventures of an innocent man trapped between public relations and the Axis." (He never saw the good notices.)*

Just before he left for England and the invasion that he hoped to get in on, he lunched with Vogue's editors, promised to write this article. He did, from London. This is the last of the six articles Tom Treanor wrote for us. The New York Times *wrote of him: "Mr. Treanor was held in high esteem by every correspondent with whom he worked."*]

WHEN I came home, people wanted to be told by the hour what "war is like." They had a persisting faith in the existence of some secret which would make the matter clear, if they could only find out what it was. I couldn't help them. Like life in the big city, war is composed of all things, and can't be disposed of at a club luncheon. There's no formula for reducing the whole mystery to understandable terms. There are only flashes which light up a little corner of the fog and make you think, momentarily at least, that you are beginning to see.

In my own case, there would be one of these flashes every time a man was killed in whom I had deep confidence. Then, it seemed, I would sense, as at no other time, the blind, unthinking, and overwhelming power of war. It always involved a man whom I couldn't quite imagine getting killed.

He would seem always able to pull through somehow. If I were to go on an air raid or an attack, he would be the man I would want to be with. I suppose this is leadership in its strongest form. But there it was. It had happened. He was dead. He hadn't been big enough. And then there would break upon me this desolating and terrifying feeling that war was something so much greater and more all-powerful than the men who make it. It certainly cracked and weakened any belief in my own indestructibility.

Ernie Pyle was the person about whom people seemed to have the most curiosity, when I came home. Quentin Reynolds once summed it up. He said he was going to call his next book, *Do you Know Ernie Pyle?*, because that seemed to be the watchword.

MOST people credit Ernie's popularity to his habit of writing about the "human side of the war," whatever that may be. Partially true, but many other reporters write about the human side, too, and you probably can't even name them.

Others say he's a great reporter, and there lies the secret of his success. True, partially, but there are others covering the war who are as great reporters as Ernie. Probably you couldn't name them, either, because great reporting isn't necessarily accompanied by fame.

I lived with Ernie long enough in Naples to get a good view of him, and I think I can amplify these incomplete explanations of his astonishing hold on the American public.

HE possesses an extra ingredient, denied to most people, and it's this ingredient which gives importance to his copy. The little man has wisdom. His real contribution is a wise grasp of basic values. It shines through his copy, and it also shines through his conversation. He has a capacity for saying something at the end of a discussion which ends the discussion because it is so incontrovertibly right. I remember particularly one occasion in Naples at the Air Forces public relations villa, where half a dozen of us were living, an establishment conducted by a remarkable and lovable personality, Major Jay Veseels.

At that time, it was the fad to speak approvingly of the probably mythical savagery of various native troops. Any soldiers of colour who spoke weird languages and carried knives were supposed to terrify and panic the Germans by cutting off their ears or other parts. This was a subject of great hilarity.

One evening at dinner, this legendary ferocity was being praised with relish, when somebody asked Ernie what he thought.

"In the first place I believe it is greatly exaggerated," he said. "If it were true, those troops would be barbarians, and we should be ashamed to have them on our side."

That concluded that discussion. There was no answer to it in the light of American principles.

THERE was an episode in Assam, the jumping-off place to both China and Burma. We were building the Ledo Road. Although the Japs were photographing it every sunshiny day and were boasting on the short-wave radio that they would use the road, when it was finished, for driving into India, the project was handled as a solemn military secret. We were not allowed to make the least mention of it. Consequently, much colourful material was jettisoned.

However, I visited the Road for background and local colour. I will always remember attending, with American Negro engineers, a sacrificial dance given by the Garos, an ex-headhunting tribe, employed as porters on the road. The Negroes were huge, uneducated fellows from the Deep South. Their experience that night typified the eye-opening processes which American troops, white and black, are undergoing all over the world. We're a people having our horizons unwillingly broadened and will never be the same again.

The dance was a weird and rather horrible, though laughable, affair, conducted in a palm-roofed pavilion. On the dirt floor, in the centre, sat a Garo High Priest in a filthy red robe with a live hen clucking about *(Continued on page 188)*

Paris is free....cables its joy....

AFTER TREMENDOUS THREE DAY WELCOME AND HAND WAVING, EVERY ONE EXHAUSTED. PARIS HAD TERRIBLE HANGOVER. TOWN LOOKED LIKE BALLROOM MORNING AFTER, FOUNTAIN BASINS STREWN WITH CIGARETTE BUTTS, BUT NONETHELESS BEAUTIFUL TO ME.

TANKS AND BURNED CARS DID NOT LOOK SINISTER ANY MORE WITH CHILDREN AND PRETTY GIRLS CLIMBING IN AND OUT. EVERY GUN, TANK, JEEP HAD BEVY OF GIRLS. YANKS WITH DICTIONARIES SAT IN TURRETS ALTERNATING THEIR STRUGGLE TO MAKE DATES WITH DUCKING BEHIND TREADS AND RETURNING SNIPERS' SHOTS.

COMBINATION OF LEVITY AND BLOODSHED. IN ONE STREET, FLAG WAVING AND KISSING; NEXT STREET, DUEL SNIPER VERSUS PARTISAN.

PARIS PHONES FUNCTIONED THROUGHOUT, SAME PHONES AMERICAN ARMY INSTALLED DURING LAST WAR. MANY STORIES PEOPLE RINGING ONE ANOTHER UP SAYING "THERE'S A GUY HANGING OUT OF OPPOSITE WINDOW WITH HAND GRENADE, IF YOU ATTRACT HIS ATTENTION I WILL DEAL WITH HIM FROM BACK."

CIVILIANS TOOK WHOLE THING AS TERRIFIC PARTY WITH LIFE OR DEATH STAKES LIKE BACCARAT GAME. POPULATION, ALREADY EXHAUSTED MALNUTRITION, SHOWED TRUE FRENCH HOSPITALITY BY SPENDING LAST CALORY TO CELEBRATE. LATER DISAPPEARED TO LISTEN TO RADIO OPENLY IN MAIN HALL OF HOUSE.

FLOWING VERONICA LAKE STYLE HAIR VERY PREVALENT. SINCE HUNS SHAVED THEIR HAIR AND HAD REGIMENTAL LOOKING WOMEN, IT WAS PART OF FANTASY OF FRENCH TO MAKE IT SMART FOR WOMEN HAVE HAIR LONG AND FLOWING. FLOWERS IN HAIR AND CLIPPED INTO EARS NOT ONLY VICTORY DAY STYLE BUT CURRENT PARIS FASHION. GIRLS ALL BARELEGGED EITHER NATURAL TANS OR EXCELLENT LEG PAINT. NEVER ANY SHORTAGE MAKEUP BUT SOAP SHORTAGE SERIOUS. MANY MADE SOAP FROM MINERAL OIL AND ALKALIS LIKE PIONEERS.

BLACK MARKETEERING AND BEATING REGULATIONS PATRIOTIC IN PARIS IN CONTRAST TO ENGLAND AND AMERICA BECAUSE REGULATIONS OBVIOUSLY DESIGNED FOR GERMANS' BENEFIT THEREFORE TO BE FLOUTED. COUTURE COLLECTIONS DUE MID SEPTEMBER, WILL SEND COMPLETE STORY ON THEM.

Lee Miller

BENITO SKETCH BY RADIO

IN PARIS, OVERKISSED G.I.'S

EDITOR'S NOTE: *A few days after Paris was liberated, Vogue regained contact with its Paris staff. Benito, long a French Vogue artist, radioed this sketch. Lee Miller, Vogue's American war correspondent, sent this cable*

....New York cheers

LORD AND TAYLOR'S WINDOW ON LIBERATION DAY

KERTESZ

IN NEW YORK'S FRENCH CANTEEN, LA MARSEILLAISE, MADAME EUGÈNE JOLAS LEADS THE CROWD IN SINGING "MADELON"

CHEERING THE NEWS IN ROCKEFELLER PLAZA, PROFESSOR JACQUES HADEMARD

DECORATIVE DREAM DRESS: PINK LACE, PINK SEQUIN "SWEATER DRESS." LORD AND TAYLOR

RAWLINGS

Decorator's dream house

NYHOLM

FADED BEAUTY OF AN AUBUSSON RUG, TABLES HEAVY WITH BIBELOTS, CRYSTAL CHANDELIER

A HOUSE is a house, but some are infinitely more; some houses are a place to live and dream in—or of. Such a one was designed by Victor Proetz, architect and decorator, and is now exhibited at Lord and Taylor. It has a fantasia-like beauty, plus a wealth of ideas—to beg, borrow, and inspire. Big and light as a Roman *atrium* is the Garden Room, photographed on the opposite page; its long, uncluttered windows bring the outdoors indoors. So do the ivy trained to grow on either side of a picture, the fruit trees in white tubs, espaliered against the wall. Louvre-shutters, New Orleans-esque, are decorative and functional, painted white or stained to look like fruit wood.

IN A WOMAN'S BEDROOM: DIRECTOIRE FURNITURE, GOLD AND ORMOLU GADGETS, AGAINST WHITE-WASHED PLANK WALLS

Here is a round-up of Proetz ideas: for a coffee table, an old Italian marble garden table. Mirrors, used, not as static ornaments, but to give the feeling of space and light. A round, gilt-framed mirror set in the ceiling centre as a show-off for a crystal chandelier. A windowless hall turned into a dizzy well of light by mirrors spilling like waterfalls from ceiling to floor. A library table, covered in green baize, with a schizophrenic personality—one part conference table and one part *chemin de fer*. An ugly door concealed by red flannel. Cotton jute, a sturdy upholsterers' fabric, takes to dye with enthusiasm, and Mr. Proetz likes to use it in apricot-red and pear-brown. Bookcases acquire a patine of polished wood when covered with bookbinders' mottled paper, which is then lacquered. And a fireplace can have a window over it if the draft is properly constructed to draw *down* under the floor. Victor Proetz plans a room or a house so that everything you look at smiles at you.

IN THE GREY AND YELLOW DINING-ROOM: PALE CHAIRS, TABLE WITH MOCK MARBLE TOP

Roman in feeling,
Directoire in detail—
the yellow garden room
in a house at Lord & Taylor (more pages of decorative ideas follow)

4 decorators

EMERALD GREEN CURTAINS, FOUR-TIERED GLASS TABLES, CANE CHAIRS, PAINTED IN PALEST GREEN; MCMILLEN

FROM FLOOR TO CEILING, WALLPAPER SCREENS IN BRIGHT MING YELLOW FRAME THE WINDOW, FROM W. AND J. SLOANE

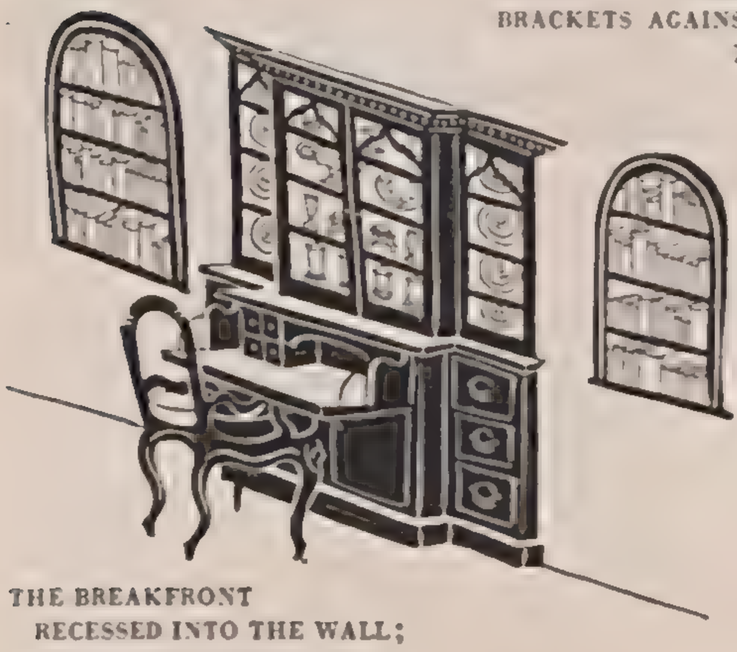
Decorative ideas must be well adjusted to you, to your way of life. They must know how to get along with your friends, be agreeable to your possessions, accept your children, your budget. They must never complain about the weather, the vagaries of your dogs, the quality of your gin. Decorative ideas are, therefore, hard to find and good to treasure; so dig into this Vogue's autumn grab bag of decoration.

GEORGE STACEY suggests: masquerading a bedroom in *inexpensive* chintz. Cover practically everything with it; curtains, dressing table, chairs, bed, and side-tables with skirts to the floor. The more chintz you use, the better the effect.... Paper a bathroom in a white paper with rubies studded in the design. Cover walls and ceiling with the paper; paint more fake rubies on the fixtures, and from the five-and-ten. buy ruby glass tumblers and soap dishes.... Paint a room cherry-red, and around the doors fit the three-sided Victoriana of old-fashioned gilt frames—the more elaborate the better.... Cover the door panels in a narrow hallway with Empire green felt; it does marvels in changing the perspective.... If the architecture of the living-room is bad, paint the walls, ceiling, and woodwork a flat white; beware of mirrors, concentrate all light away from the wall and over-scale all lamp shades....

For a big bedroom, duck the hard-to-get carpet issue; instead, stain the floors as dark as possible, paint the walls white, and—like a witch's curse—lay three strips of red carpet around the bed. Use a small oblong of the same carpet in front of the fireplace, if you have one. Disregard curtains; instead have a valance only, of the same deep red as the bits of rug. Slip-cover the bed in a flowered chintz, the only pattern in the room....

ALFRED LOWDEN, at W. and J. Sloane, suggests: screens, screens, screens. He likes making them of beaverboard covered with wallpaper; these he screws to either side of the window frames. In town they might be covered with suave silver paper, in the country with a gay chintzy one. In one apartment he used clear, bright yellow screens to bank the windows and accent *café au lait* walls and lollipop-green upholstery.... Instead of carpets (remember we told you they were hard to find) use felt or sailcloth glued to the floor.... Or to change the shape of a room with a minimum of architectural furore, use paper wallboards

READY FOR FLIGHT—PORCELAIN BIRDS SET ON CRYSTAL BRACKETS AGAINST AN OVERMANTEL MIRROR; MCMILLEN



THE BREAKFRONT RECESSED INTO THE WALL; LINE IT WITH GREEN AND FILL WITH BIBELOTS; SLOANE

give you leads for autumn

IN A YOUNG GIRL'S ROOM, FROU-FROU, THE DOOR FRAMED WITH PAINTED APPLIQUÉS, BRACKETS OVER THE RUFFLY BED; R. H. MACY

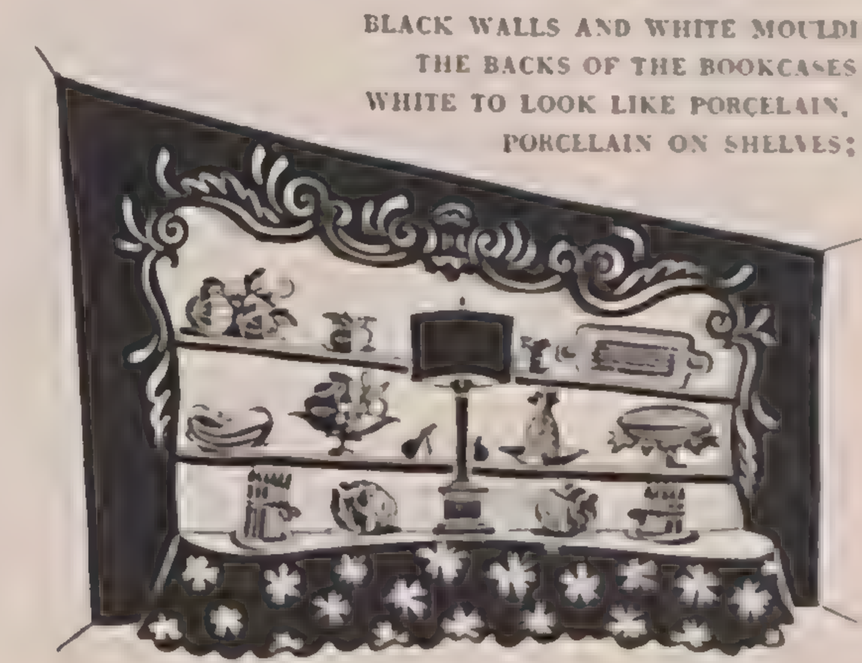
SHUTTERS COMBINE THE FUNCTIONAL AND DECORATIVE, ELIMINATE CURTAINS AND LEND COLOUR; R. H. MACY

which even a carpenter can set in place. Thus you might have an octagonal-shaped dining-room with oyster-white walls (painted over the wallboards); plain little straight chairs, lacquered a shiny black, and upholstered in green and oyster-coloured stripes; and instead of a conventional sideboard, two plaster brackets jutting from the wall just far enough to hold a long board that has been lacquered black.... Transform a sideboard—the kind that's lived in the attic for fifty years—into a bar. Cut the back part off, this is the part with the shelves, and fasten it to the wall. Push the remaining portion forward far enough to allow the bartender to function between the bar proper and the wall shelves; paint the whole thing to taste.... For a diminutive excuse for a dining-room; use sailcloth for curtains, and to upholster feather-light and inexpensive wicker chairs. Paint the walls clear blue to accent the white sailcloth; overlook a side-board but instead have a wicker tea wagon.... Paper a man's bathroom in canceled cheques; one slightly soured individual went so far as to have the frieze made of his alimony cheques....

GRACE FAKES, at McMillen, suggests: animated suspension for a collection of porcelain birds. From the local *antiquaire* collect parts broken off from crystal chandeliers to be used as wall brackets. Screw them into an overmantel mirror and set your birds on these transparent pedestals—the result is practically pre-flight.... A small sitting-room gains distinction upholstered over-all in Margaret Owen's butterfly print—black butterflies on a brilliant blue ground. The walls and carpet are a misty shade of the same cool blue.... In transforming the interior of an erstwhile filling-station into a mountain-top bungalow, she painted what was to be the living-room in dark blue casein. The extensive window expanse was equipped with apple-green Venetian blinds and edged with dark blue curtains printed in white. Then throughout the oversize room she picked up the luminous blues, yellows, and greens of a small Dufy panel, and scattered them on chairs, and sofas....

HELEN NEEDHAM, at R. H. Macy's, suggests: giving an architectural treatment to windows by using inside shutters the same colour as the walls, or as the accent. Using old pieces in new ways, an armoire, stripped of its door, equipped with shelves, and painted inside and out, becomes a fine bookcase in this age of camouflage.

OVER A DOORWAY A PONDEROUS VICTORIAN FRAME, GILT AND CARVING; GEORGE STACEY



BLACK WALLS AND WHITE MOULDING; THE BACKS OF THE BOOKCASES PAINTED WHITE TO LOOK LIKE PORCELAIN, PORCELAIN ON SHELVES; STACEY

Jumpers are tops, day and night. Often, the most important part of the costume (no longer mere accessories-to-the-suit). Often, sewn with sparkle, chunked with jewels. Above, first: Turtle-neck jumper of green wool jersey, sewn with silver heraldry. Hattie Carnegie original. Second: Black Heller wool jersey jumper, striped with blue ribbon—pretender Crown Jewel. $40. Milgrim. Left: Dinner-jumper of soft white wool, diagonally sliced with metallic threads. $85. Henry à la Pensée. **Opposite:** White wool jersey jumper, gilt-buttoned. $18. ➡ Brown wool suit, white broadtail lined. $125. Capri design. Bergdorf Goodman; Himelhoch's; Frost Bros.

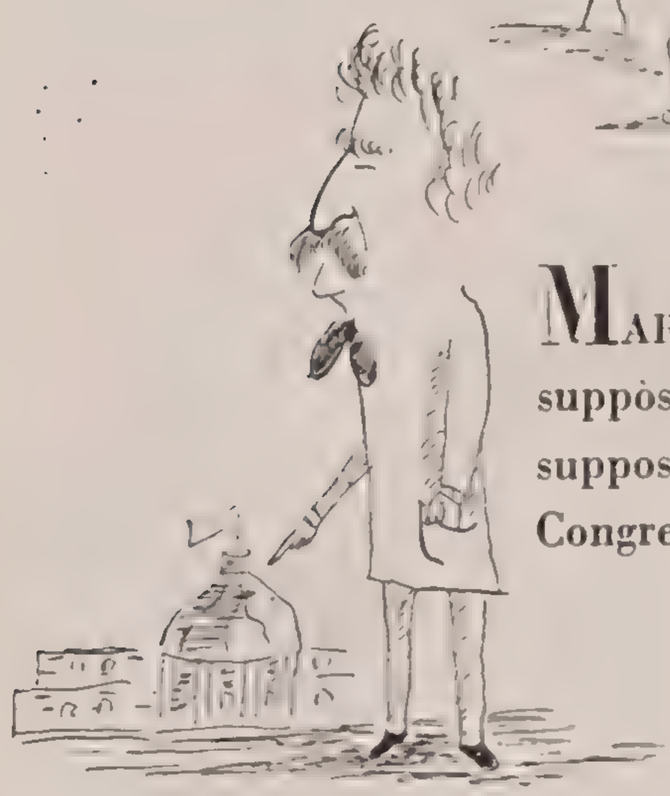
JUMPERS ARE TOPS

TOM PARSELL

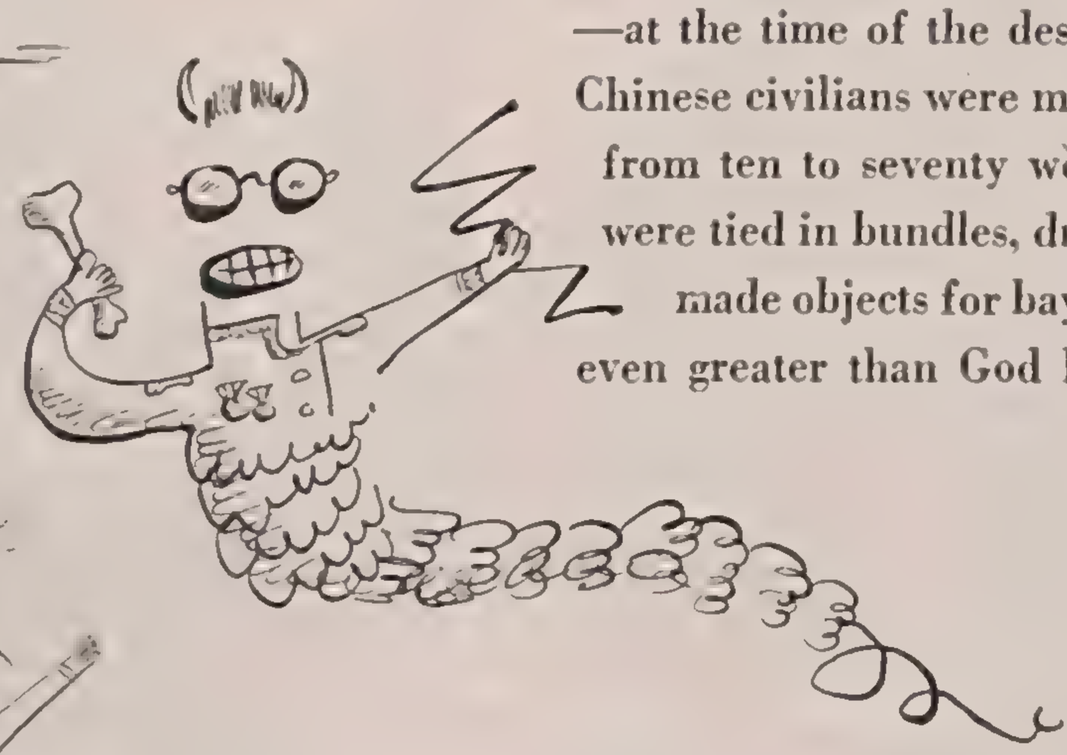
THEODORE ROOSEVELT, when he was president, was criticized thus by the Louisville Courier-Journal: "Unless he breaks down under the strain and is taken to a lunatic asylum, there can be in his name and person but one issue, life tenure in the executive office."

ALFRED E. SMITH was asked what he thought of Franklin D. Roosevelt's political adversaries and their chances of gaining oppositional strength; he said: "No chance at all as long as the government keeps on giving away money; nobody shoots at Santa Claus."

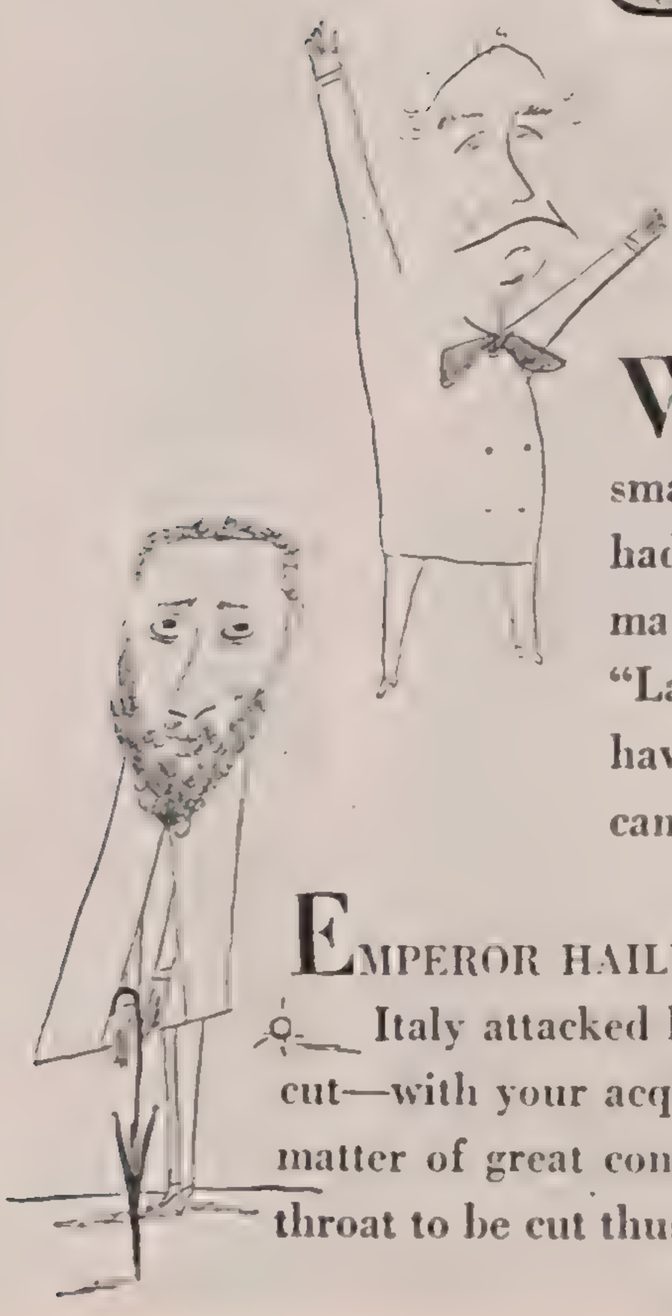
Political



MARK TWAIN wrote: "Reader, suppose you were an idiot, and suppose you were a member of Congress: but I repeat myself."



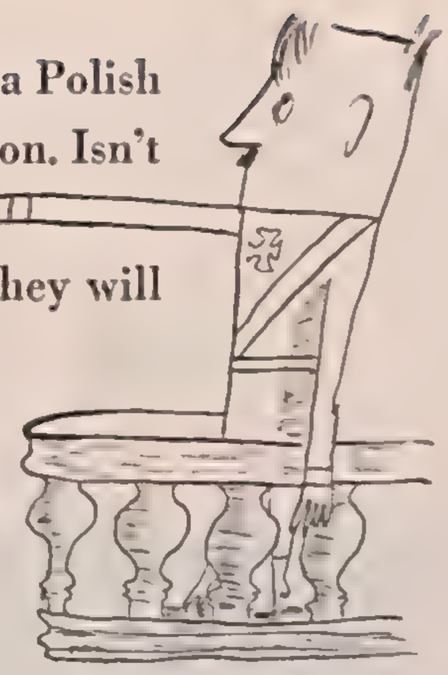
GENERAL SUGIYAMA of the Japanese Army, in 1937 —at the time of the destruction of Nanking when 42,000 Chinese civilians were murdered, when most of the females from ten to seventy were raped, and when live Chinese were tied in bundles, drenched in kerosene and burned or made objects for bayonet practice—said: "Some power even greater than God has inspired our men."

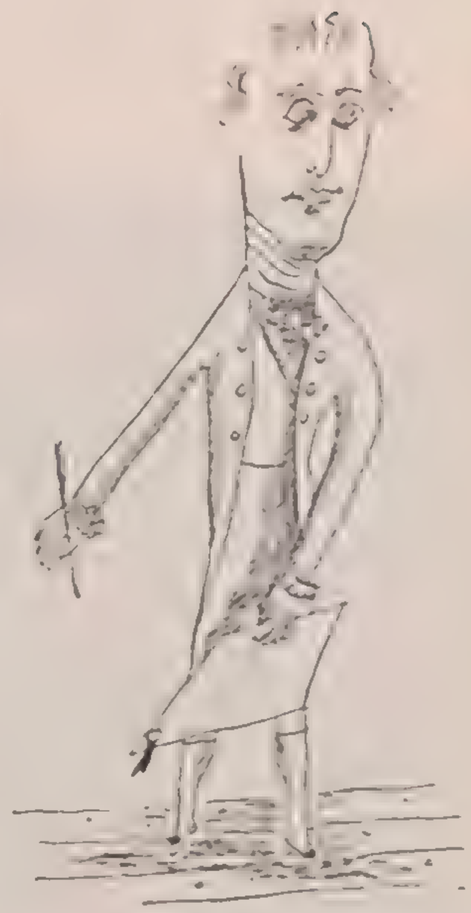


WILLIAM J. BRYAN was once greeted in a small town by a large crowd. Since no platform had been prepared, he climbed upon a nearby manure-spreader and opened his speech with: "Ladies and gentlemen, this is the first time I have ever addressed an audience from a Republican platform."

EMPEROR HAILE SELASSIE of Abyssinia said to the League of Nations in 1936, after Italy attacked his country: "Gentlemen, my throat, the throat of my people has been cut—with your acquiescence, perhaps with your connivance. I do not pretend that this is a matter of great consequence to you...But may I suggest, gentlemen, that in permitting my throat to be cut thus, perhaps you are also cutting your own throats."

ADOLF HITLER in Warsaw in 1939, said on a Polish balcony: "Look at all this horror and destruction. Isn't it terrible? What a dastardly shame that the Poles forced me to take such measures. They will never be able to atone for their crime."

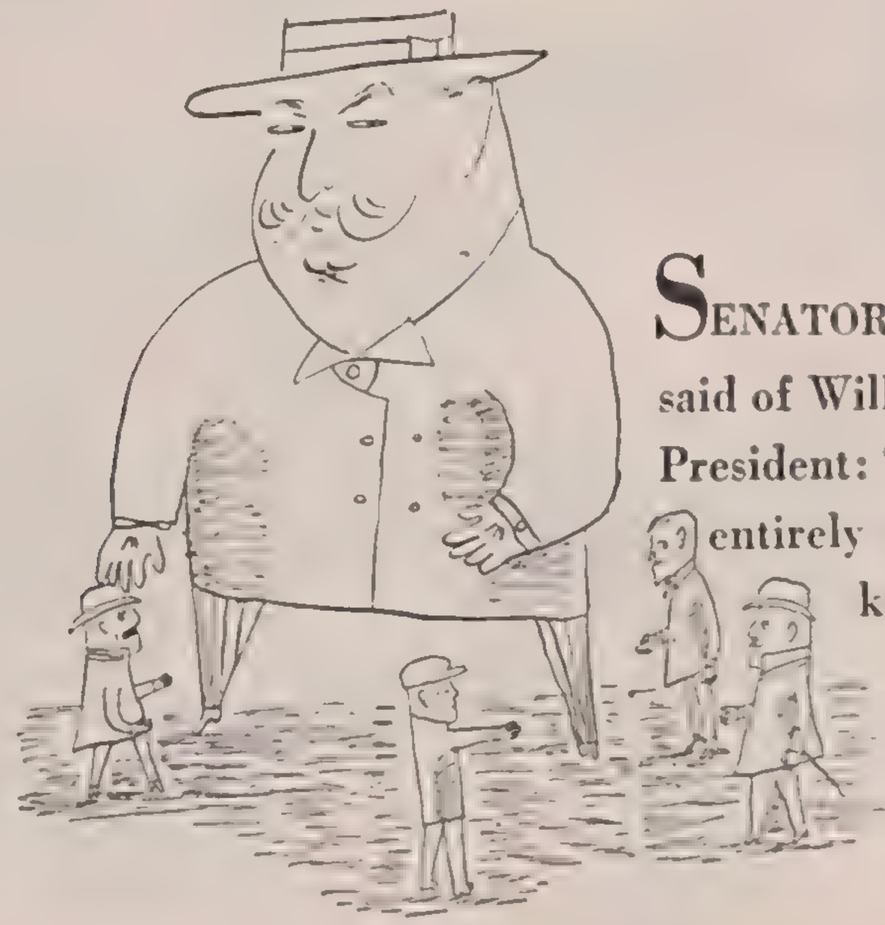




THOMAS JEFFERSON wrote: "If a people expect to be ignorant and free, they expect what never was and never can be."

Pot-shots

Boomerangs and spinners . . . cerebral and below the belt . . . a collection of political aptitudes and spleen



SENATOR JONATHAN P. DOLLIVER said of William H. Taft when he was President: "Taft is a very large body entirely surrounded by men who know just what they want."

PIERRE LAVAL, in 1935, said of Benito Mussolini: "He is the writer of the most beautiful page in the history of modern Italy."

HORACE GREELEY, the publisher of the New York Tribune, said in 1860: "I never said all Democrats were saloon-keepers. What I said was all saloon-keepers are Democrats."

BENJAMIN F. BUTLER, in 1870, wrote: "The Democratic party is like a man riding backward in a carriage. It never sees a thing until it has gone by."

A bulletin for babies

CARRIOT

BEDJACKET, BERGDORF GOODMAN. SHEETS, WAMSUTTA SUPERCALE

Ann, twelve-day-old daughter of Lt. and Mrs. Booth Hemingway, here with her mother in the hospital.

The newest in news on the newest in people—on their travel and health, their gossip and gadgets, and the latest on all little psyches.

GOSSIP: Once it was risky to be born in a hospital instead of your mother's bed; later it was news to get born in a subway and Radio City Music Hall. Now people are born in concentration camps; life boats; robot-bomb shelters.... Baby nurses now getting $125 a month—minimum—for one child. So mothers are taking care of their own (employing 'teen-age sitters if they go out for dinner).... Signs of victory: diaper services around New York have resumed taking new customers.... One baby born on D-day was, of course, named Invasia.... Notes on the Revolution: the Academy of Pediatrics, afraid of the implications of socialized medicine, have withdrawn their support from the Federal Emergency Maternity and Infant Care program of the Children's Bureau, of the Department of Labor. Dr. Martha Eliot, assistant chief of the Bureau, insists the program is for the duration only; points out infant and maternal mortality rates have been greatly lowered since this program was started.

TRAVEL NOTES: Thousands of babies have travelled in U. S. since Pearl Harbor. One of them has covered 250,000 miles in its two years of life. (Baby doing fine. Mother as well as can be expected.)... Gluyas Williams has drawn comi-tragic sketches for the pamphlet, "If Your Baby Must Travel in Wartime" put out by Children's Bureau for camp-following mothers.... Hundreds of babies flown out of Yugoslavia—66 in each American bomber.... Cases of bottles of a baby's milk formula sold by Walker Gordon's, N. Y. C.... Georg Jensen makes a baby's blue travelling bag, the needed compartments lined in rubber, for $15.... Pennsylvania Station has opened a baby's rest room attended by a nurse.

HEALTH: There's a complete turn-about today from "modern" baby care of ten years ago. Instead of "kissing is unsanitary"; the rigid diet; the too early toilet training; the "let him cry" schools, doctors now emphasize growing evidence that babies need love and cuddling; that babies should NEVER be forced to eat; that babies should seldom cry (one doctor insisting five minutes is long enough). On first cry, check for hunger and diaper. As says Ogden Nash: "Many an infant who screams like a calliope, Could be soothed by a little attention to its diope." After a five-minute cry, think of illness—or mere boredom. For the latter, out come rattles, teethers, and imagination. Infants can't wait. Attend to their needs promptly, until they are two years old, at least.... When a baby hates one food, an adequate substitute is easily found. (Gerbers announce "tempting combinations" of vegetables in their postwar canned baby foods.) Flanders Dunbar, M.D., discussing emotional contagion, goes farther and says: "Since feeding is the focus of establishing emotional relationship between pediatrician, mother, and infant...there is probably no point in prescribing for the infant any food substance for which whoever is in charge of feeding, has a dislike!".... Toilet training now not begun until tenth to fourteenth month, bladder control until fourteenth to eighteenth (the once expounded early training is said to produce a neurosis). This training should be done without praise or penalty to avoid future neurosis. Mabel Huschka, M.D., writes, "Dryness achieved before the age of two years may be considered premature."... Boric acid solution no longer considered necessary for eyes.... Some doctors now giving tetanus anti-toxoid injections to babies in their first year.... Amount of sleep depends on each child's needs. No more hour charts, and no more worship of weight charts either. Babies are individuals at last.

PSYCHOLOGY: Best prescription to keep babies well—a happy mother.... Many babies today have no father around, and young mothers pour the extra emotion on them that should be spent on outside interests and *(Continued on page 175)*

VOGUE JUNIOR FASHIONS #2 AND #3

Vogue's junior fashions

Juniors who know What's What this year, recognize the virtues—night and day—of knitted clothes. They understand that strong, broad shoulders show off well, without a single smitch of padding, under sweater tops; that supple waists and hard, slim legs are custom-built for knitted skirts and slacks. And greet as friends the knitted dresses, knitted suits, knitted sweaters, knitted jerkin on these pages, because, while they are basque-waist, round-throat pretty, they are nevertheless—like the pretty Juniors who wear them—made of sturdy stuff.

A Junior who knows What's What might conceal beneath the jacket of her "evening suit"...till after dinner...a hand-crocheted, backless-down-to-there halter, shining with crystal jewels. Or wear to theatre, instead of a simple little coloured crêpe, a simple-elegant slip of a black wool knit dress, lit with rhinestones, rhinestone buttons at the ears. And own a sleeveless dress onto which she can button, at the shoulders, two striped sleeves (like "leg sweaters" for her arms)!

ABOVE: Junior Fashion #1. Resting gently (but firmly) on Alice-in-Wonderland hair, a crystal-dusted, hand-crocheted head dress, for glamour nights. By Greta Plattry; $9. At Lord and Taylor; Garfinckel's; Seidenbach's.

OPPOSITE: #2. On the arm akimbo: Pink-and-lavender sleeve ($5); buttons to a dress of black Pacific wool. Emily Wilkens Design. Teen-age sizes 10 to 16. $20. Bonwit Teller.

#3. On the Junior, seated: Woollen sweater, surprised with a rhinestone-studded gilt leather shield. By Groblue. Sizes 9 to 17. $18. Franklin Simon; Bonwit Teller, Phila.

• For list of shops in other cities, see page 200.

MORE JUNIOR FASHIONS ➡

Junior Fashion #4, left. A knitted wool, red-and-black-striped jerkin ($9), snug over a red turtle-neck sweater ($11). With them, black knitted slacks, for young, slim legs ($15). Sizes 9 to 17. At Stern's; Jay's. RIGHT. #5. Your hair, dressed the Alice-in-Wonderland way. You, in a slim, short black wool knit dress, brightened with a row of rhinestone buttons. Sizes 9 to 17. $30. Franklin Simon; Carson Pirie Scott

Green sweater, #6, left, of wool ($11) scarf-swathed at the throat ($2.50), with a green-and-black-striped knitted skirt, bow-tied ($11). Sizes 9 to 17. Stern's; Famous-Barr. RIGHT. #7. The short black jacket of this knitted suit has a turned-down collar, tiny cuffs. The skirt, in aqua-and-black-striped wool, is loosely pleated all around. Judy 'n' Jill design. Sizes 7 to 15. $23. Lord and Taylor; The Blum Store

Black Halter, opposite. #8. Hand-crocheted of wool, gleaming with a semi-circlet of crystal squares, this halter is jersey lined, the better to be not-*too*-clinging. Sizes 9 to 17. About $9. Franklin Simon; Joseph Horne; Addis Co. The combed-back, non-parted coiffure: Alice-in-Wonderland

PENN

FOR LIST OF SHOPS IN OTHER CITIES, SEE PAGE 200

You, too, can make a jumper

Jumper, jumper everywhere and here is one to make. Very neat and trim and well-shaped. Its neckline newly asymmetric. The skirt—a shade narrow. Make it of cocoa or flame or bottle-green jersey. Belt it widely. Give it a trim little hat and wear it with a fur stole... a big tweed topcoat...or a short bright box-coat...or, with benefit-of-jewels, with a fur coat. Vogue Design No. 5306.

• Back view, sizes, page 182

Bonwit Teller

MAURICE RENTNER original, exclusive with Bonwit Teller in Philadelphia. Cathedral purple wool with tapestry-squares of bead embroidery. 145.00

For the woman who stays young...

the knitted suit . . . treasured for its fussless flattery . . . effortless rightness and unwrinkable service . . . fuchsia, caramel brown, green, grey or plum . . . pockets embroidered . . . buttons of filigreed metal . . . $45

sizes 18 to 46

Lane Bryant

NEW YORK • CHICAGO • PHILADELPHIA • ST. LOUIS
BALTIMORE • DETROIT • BROOKLYN

DISCOVERIES IN BEAUTY

"Night of Delight" (to put it anything but mildly) is what your bath ritual should amount to with these Roger and Gallet props. The soap is the classic of this house; the dry-perfume, a fairly recent addition. Both: Bloomingdale's.

We believe in a liquid cleanser because it's quick, because you don't tug at your skin, removing it, because it leaves your face fresh for an immediate re-make-up. Dorothy Gray's new Liquid Cleansing Cream will prove this!

BAKER

The new pinks which shine on our lips are not the sissy-type, a bit. Good example of this lighter-but-livelier shade is Mary Dunhill's new Pink Lustre make-up. The lipstick shade is enchanting—so is its shell case. Lord & Taylor.

JEWELRY BY Jordan

gold on sterling

Pin about $14 Tax additional

Better stores everywhere feature
JEWELRY by JORDAN

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SKIPPER AT THE ADMIRALS' CLUB of the American Airlines—Miriam Audette as a charming hostess helped club members and their families "grounded" by priorities and waiting between planes at New York's La Guardia Field. War workers like Miriam are needed for all types of jobs—in transportation, in offices, in stores. If *you* are not in a war job, consult your local U.S. Employment Service to find how *you* can serve.

Miriam Audette of Glens Falls, New York, engaged to Ordnance Officer Frank L. Havel of St. Louis... They met at the Admirals' Club last October, and became engaged in March

MIRIAM'S EXQUISITE SKIN HAS A WHITE-FLOWER TEXTURE—A DEWY-SOFT FRESHNESS

She's Engaged! She's Lovely! She uses Pond's!

Miriam's complexion makes you think of a Romney portrait—her skin has such soft delicacy. She's *another* bride-to-be with that soft-smooth "Pond's look."

"I really do adore Pond's Cold Cream," she says. "It's so fluffy-light when you smooth it on—and it certainly makes your face feel gorgeously clean and soft as can be."

THIS IS MIRIAM'S DAILY BEAUTY CREAMING WITH POND'S . . .

She *smooths* on Pond's luscious Cold Cream and pats with brisk finger tips all over her face and throat. This softens and removes dirt and make-up. Then she tissues off well.

She *rinses* with *more* soft-smooth Pond's—sending her white-covered finger tips over her forehead and cheeks, around her nose and mouth in little spiral whirls. Tissues off again. "It's this *double* creaming that makes my face feel *extra* special—so *beautifully* clean and soft," she says.

Ask for the big, luxury-size jar!

Use Pond's Cold Cream Miriam's way—every night and every morning, for your in-between beauty clean-ups, too. You'll see why it's no accident so many more girls and women use Pond's than any other face cream at any price.

Ask for the *big*, luxurious jar—large sizes save glass. And, you'll like being able to dip the fingers of both your hands in the wide-topped *big* Pond's jar.

HER RING—a handsome 2½ carat diamond in an unusual platinum setting. Two small diamonds are set on either side of the center stone.

A FEW OF THE POND'S SOCIETY BEAUTIES

Mrs. Morgan Belmont
Lady Louis Mountbatten
Mrs. Vanderbilt Phelps
Mrs. John A. Roosevelt
Mrs William Rhinelander Stewart
The Countess of Radnor

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Original in
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Furs for the woman by a woman

DISCOVERIES IN BEAUTY

Anjou, the perfumer, calls its new scent "Devastating"—and if you care to see if it lives up to its name, you have our go-ahead. It's a brilliant scent (with a strong note of jasmine)—held in abeyance by this crystal bottle. Altman.

Georg Jensen's new perfume shop wraps a scented gift for you in the most imaginative way! While you're there, ask to smell Jensen's own new "Acacia" fragrance. It's a swooner—and comes in a complete bath suite.

Prince Matchabelli, unerring in the choice of fine perfume, has just created a make-up series crowned with the "Duchess of York" title. There's a good foundation in a fat china jar; good make-up colours. Bonwit Teller.

BAKER

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TIMEPIECES OF DEPENDABILITY
FROM ONE OF THE WORLD'S LARGEST WATCH FACTORIES
IN MODELS FOR MEN AND WOMEN FROM $37.50
WRITE FOR FREE BOOKLET VO
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PLUSH RED

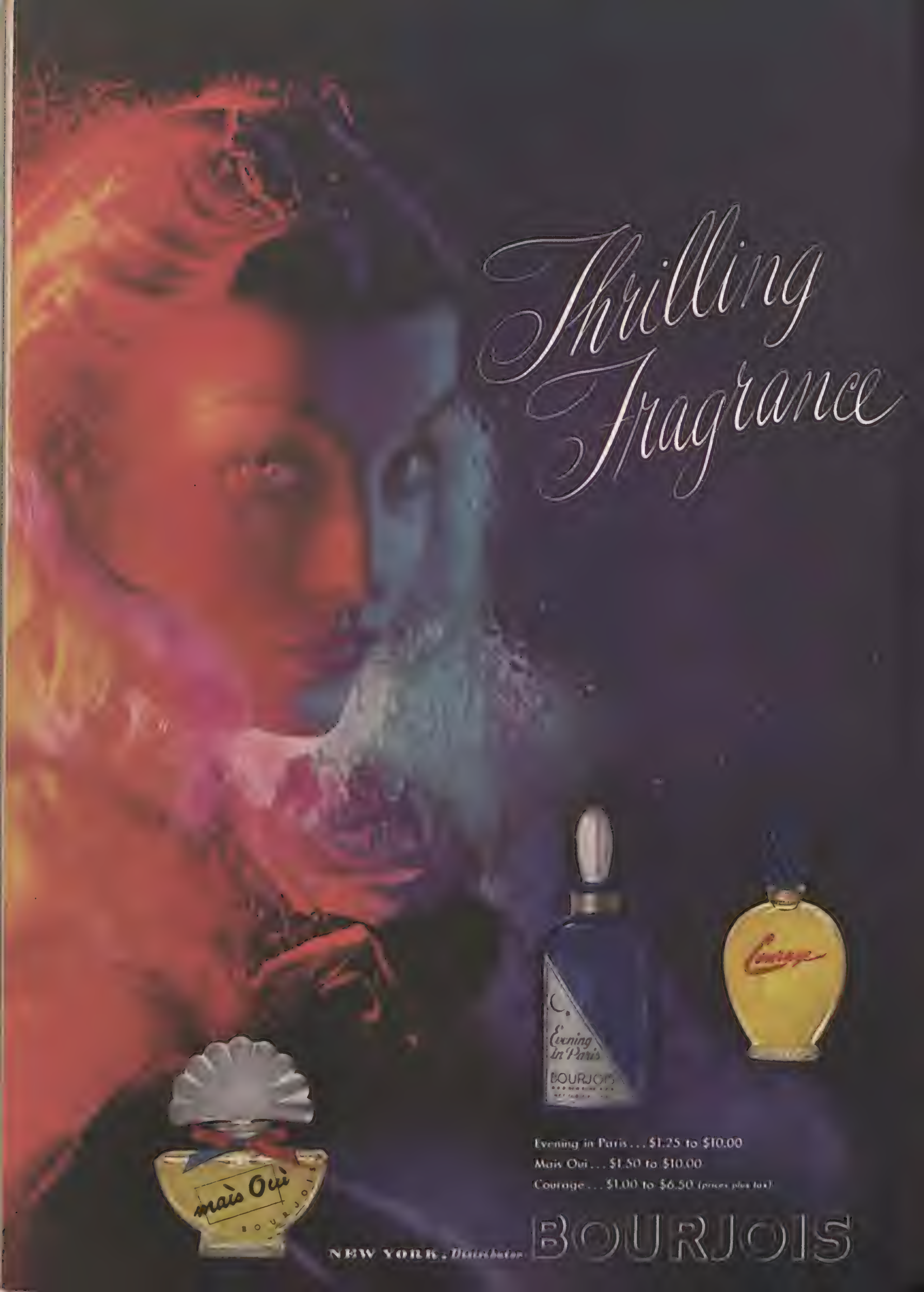
Victorian Slipper Chair Holds Plush Red lipstick, complementary face powder, powder puff 5.50

From the days of parlor games, dashing carriages and famous "beauties"—when every beau came calling with a bouquet—comes Plush Red, the new lush color created by Helena Rubinstein. A deep, intense glowing red—borrowed from yesterday, perfect with this Fall and Winter's feminine fashions in the new warm-toned plums, raisins, purples—superb with black.

Complete Matching Make-Up

Plush Red Lipstick, 1.00, 1.25, 1.50
Plush Red Rouge 1.00
Peachbloom Make-Up Film, 1.00, 1.50
Champagne Bisque Face Powder, 1.00, 1.50
Luminous Orchid Eye Shadow 1.00
Black Waterproof Mascara, 1.00
Plus taxes

Helena Rubinstein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NEW YORK, Distributors
BOURJOIS

Who is the world authority on beautiful hands?

There can be only one answer—just as there is only one salon in all New York, in all America, in fact, devoted solely to the cultivation of hand beauty and nail colour.

Just as there is only one salon in London, to whose makeshift basement quarters during bombings, England's great ladies flock to restore calm beauty to busy, capable hands. This world authority on hand beauty is a woman—of course. For who, but a sensitive woman understands the confidence imparted by lovely hands.

She is the woman whose authoritative colour sense and instinctive good taste started the vogue of coloured fingertips. She is the international colourist who introduced into one of the most celebrated courts of Europe the tradition of rose-touched fingertips on the occasion of a lawn party in her honor

She is Peggy Sage...and her most recent contribution to fingertip fascination are two heart-warming, hand-warming nail polish colours, Victorian Rose and Whirligig.

Miss Sage's new colours: VICTORIAN ROSE: *brilliant, deep rosy tone;* WHIRLIGIG: *slightly lighter muted rose. At fine cosmetic counters, 60¢ a bottle (plus Fed. Tax).*

Peggy Sage

NEW YORK SALON, 50 EAST 57th STREET • LONDON SALON, 130 NEW BOND STREET

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Heloise to Abelard

"What cannot letters inspire? They have souls; they can speak; they have in them all that force which expresses the transports of the heart; they have all the fire of our passions; they can raise them as much as if the persons themselves were present.."

HELOISE AND ABELARD—an interpretation, painted for Eaton, by Count René Bouët-Willaumez. Abelard, most famous logician of the 12th Century in France, fell in love with and married the exquisite ward of the Canon Fulbert of Paris. The picture shows the lovers in the days when Abelard was the tutor of Heloise, before tragedy had crossed their path.

After 800 years their love still lives *In letters*

It is dawn. The faint blue light rising over Notre Dame burns slowly brighter than the lamp in the room. But brighter still, far brighter, burns the flame in the hearts of these two lovers. He a famous tutor, she a girl of seventeen.

Eight centuries have passed since this love story was lived against the background of Medieval France.. a story which lives still in all its beauty and all its poignancy—in letters.

Letters capture a precious closeness between two people. They are voices carrying through the silence that separation brings. Are you learning this for the first time? If you are, remember after the war and all your life, what joy a letter can inspire.. what pleasure it can give.

In war.. in peace.. your letters are *you*. They carry your love, your laughter, to the uttermost parts of the earth.. or just around the corner.

Eaton's fine letter papers

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Wherever smart accessories are seen...

Remember always to ask for "ELGIN AMERICAN" when you want the finest in compacts, cigarette cases, dresser sets. Featured by leading department and jewelry stores everywhere.

ELGIN AMERICAN . . . ELGIN, ILLINOIS

Elgin American COMPACTS

A BULLETIN FOR BABIES

(Continued from page 159)

on letters overseas. Don't expect a baby to serve this double-duty.

The following are four types of emotional injury to be avoided for the newborn listed by Flanders Dunbar, M. D. in the journal of Psychosomatic Medicine:

1. The factor of emotional contagion. For example: "The contagion of parental attitudes is most marked for better or worse in relation to ego development."

2. The possibility of trauma (shock) from exposure to intense adult emotion. "Exposure to intense adult emotions is shocking to the developing personality of the infant".... "Weathering a storm of parental rage may bring about a traumatic neurosis like that frequently observed in survivors of Dunkirk."

3. The susceptibility to exhaustion through over-stimulation. "Although the infant needs a sense of love and security, and assurance that the parents will be available to meet needs as they arise, it also needs to be left alone and allowed to experiment by itself."

4. The inhibition of growth through over-protection or over-training. "Too much concern over the child's development, too much interest in providing the ideal routine and training program, may interfere just as seriously with development as emotional smothering."

EDUCATION: Experimental baby schools now taking infants to help mothers; and for research. The Children's Center at Roxbury, Mass., gives psychiatric treatment to child and mother; Miss Parkhurst, originator of the progressive Dalton plan, is now conducting a research project in the education of children of from one to three years; the Kaiser shipyards run a model nursery 24 hours a day. In Koloshan, China, Dr. Tsui Mei Huang Sung's school takes children as young as six months; in Russia nurseries are attached to all large factories, and also to collective farms. These schools find that when a mother is nervous, or has to work, the baby does better at a day nursery than under slip-shod methods at home (but there is no substitute for a good mother or nurse).

PERSONALITIES: Influx of new people in 1944 reached the figure of 2,700,000 by July. Notables include those born to the Ronald Colmans, Frank Sinatras, Crown Prince Frederik of Denmark and Crown Princess Ingrid of Sweden; to ace fighter pilot, Marine Major Joseph Jacob Foss; to Risë Stevens, Alice Faye, Loretta Young, and Martha Raye; to Andy of Amos 'n' Andy; to Henry Wallace's son; to deported Finnish Minister Procope; to the late, great, jungle general, Orde Charles Wingate; and, need we add, to Betty Grable. *(Continued on page 176)*

*Designed by Joseph

Two handsome pumps for Autumn are the newest designs in Joseph's famous Bare-Foot Originals. Lined with sleek fabric for year round comfort, and to preserve your precious hose. Superlative in fit, because they are hand lasted.

MERCEDES PUMP

Black suede with cut-out toe design. Has Cloud Soft soles, concealed full inner cushions which give heavenly ease in walking. High or medium heel. Sizes 5½ to 10. AAAA-C.

$9.95

D'ORSAY PUMP

Black suede pump with toe of swathed bands, and spike heel. Also available in black or brown calf. Sizes 5½ to 10. AAA-B.

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Buy by Mail—orders filled promptly. Please send ration coupon.

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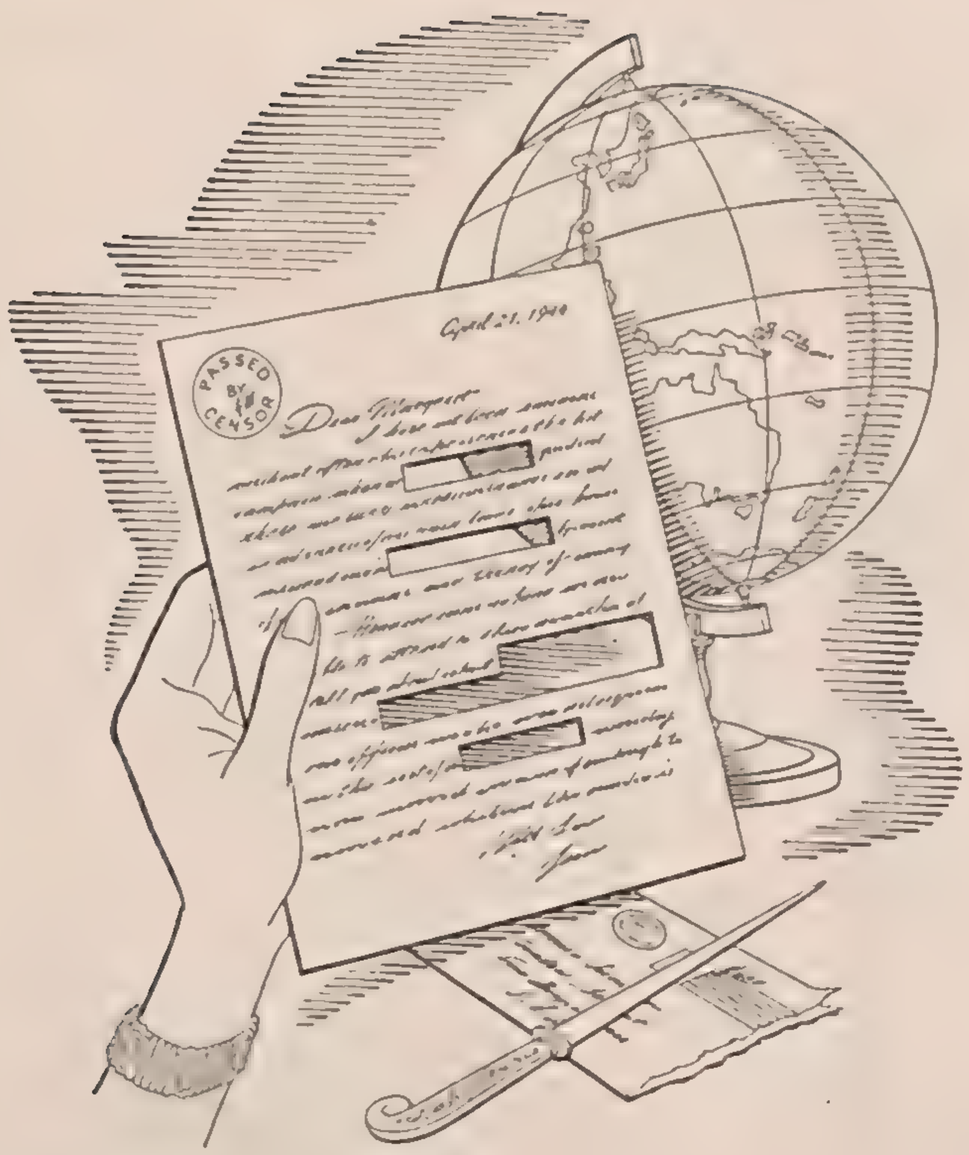

Trying to "fool the censor" is helping our enemies

Trying to outwit military censorship by pre-arranged codes is "out", Uncle Sam says. Hidden messages of any kind are strictly forbidden in service men's letters. They can get a man into the most serious kind of trouble with the authorities. Of course you'd like to know where he is overseas. But so would the enemy!

After all, such rules are made to keep our enemies and their spies from finding out what they ought not to know...especially about the location of troops. You can help by not encouraging anyone to "fool the censor", even for fun.

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When you think of writing think of Whiting

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A BULLETIN FOR BABIES

(Continued from page 175)

SHOPPING COLUMN: Knee-length bed jacket for mother, perfect for a hospital nightgown (see page 158) buttons down the back; made of Lanalure, with tulle-trimmed collar, comes in pink, blue, and white, from Bergdorf Goodman.... Chrome and silver bottle warmers, that look like hot chocolate heaters in drugstores, for AC current $14.50.... "Cookit," a pocket-size stove for quick heating at home and on trips, lights instantly with concentrated tablets of solid alcohol, perfectly safe—no smoke, ashes, fumes. With 4 boxes of heat tablets $2. All from Hammacher Schlemmer.

BOOKS: The reliable Child Study Association recommends: *All About Feeding Children,* by Milton J. E. Senn, M. D., and Phyllis Krafft Newill.... *Babies Are Human Beings* by D. Anderson Aldrich, M.D., and Mary M. Aldrich.... *Our American Babies* by Dorothy V. Whipple, M. D., in which loving the baby is stressed. *Infant Care,* a ten cent pamphlet published by the Children's Bureau, (16 million copies sold since 1916. There's a new 1942 edition). *The Pocket Book of Baby and Child Care* by Benjamin Spock, M. D. for 25c. Anna Freud's *Infants Without Parents,* and *Children In War,*—reports on her three London nurseries (financed by the Foster Parents Plan for War Children, who also back nurseries in Algiers and Malta—and soon, in Europe).

For the mother: Charles of the Ritz' "Moss Rose"—for the bath

For the mother: soft white towels by Martex; monograms by Mosse

For the baby: Dorothy Gray's pretty box of oil, talc, and creams

Wood-flex FASHION

LACED LACQUERED WOOD to highlight your fall-winter costumes! Washable too! Keeps that ever-new feeling. With felt sides, convenient zipper top. In black, brown, red, navy, tan, kelly green. *About $6*

WOOD-FLEX FASHIONS, 30 EAST 33 ST., NEW YORK 16, N.Y.

— her husband gave her a diamond
brooch from Cartier's
So before stepping out she hurried to
Primrose House
Park Avenue N.Y.
creators of Chiffon Face Powder and
other exclusive salon preparations
for every beauty need at leading
department stores everywhere

FOOD FARE from the Wine Cellar

Special dinner guests on cook's night off shouldn't happen to anyone! You're caught short . . . short of help and oysters. No steaks, not even a frog leg. And barely a minute to dash down to the corner market.

Maybe your meat man has a few veal chops left. What goodness you can do with them and a bottle of wine!

You turn from your quandary into your Wine Cellar*, marshal a bottle of Sauterne or Riesling. And you whip up a gastronomical delight, like so:

Sprinkle 4 large veal chops or cutlets lightly with salt and coarse-ground black pepper, and a bit of your favorite savory seasoning salt or mixed herbs. Roll in flour and brown in a little of their own suet or oil in a skillet. Pour 1 cup of your Riesling or Sauterne wine around them, cover, and simmer slowly 30 to 40 minutes; or put into a shallow casserole, cover and bake in a slow-to-moderate oven (300° to 350° F.) 40 to 60 minutes, until very tender.

There's a main dish for four that's really marvelous when accompanied by glasses of the same good Riesling or Sauterne.

Even with only a can of baked beans, you and wine can work *this* wonder:

Fry 6 to 8 slices of bacon until partly done, not crisp. Take up bacon and pour off all but about 2 tbsps. of the fat. Chop or slice a large onion and fry gently 5 minutes in the hot fat. Then add ½ cup red table wine—like Burgundy or Cabernet—and a large can of baked beans; mix thoroughly. Pour into a shallow casserole and bake in fairly hot oven (400° F.) about 20 minutes, until bubbly. Top this with the partly cooked bacon slices and put back in oven until bacon is crisp. It's as good as it sounds and plenty for four. Serve Burgundy or Cabernet with it, of course.

From ham to hum-drum hamburger—wine gives the chef-like touch. For Wine Cookery books that will make you an expert in one easy lesson, write to the Wine Advisory Board.

AND FOR GUESTS you want to linger longer, bring out the carafe of Sherry, Port or Muscatel. With or without crispy crackers or sweet-frosted cakes or pastry. It's simple to do, moderate, warm-hearted, and much appreciated these days!

***WHAT! No Wine Cellar?** But you surely do have a spare shelf, closet or cabinet where wine could rest. We've a free booklet showing how to convert such lazy space into a smart little Wine Cellar. Send for your copy to Wine Advisory Board, 85 Second Street, San Francisco 5, Calif.

CHRISTMAS—c/o POSTMASTER

Facts, figures, and suggestions for sending Christmas gifts to Service men and women overseas

CHRISTMAS comes twice a year to the United States Post Office. In December, of course. And Right Now—with the summer slipcover just off the sofa, the summer suntan scarcely off your face. September 15 to October 15 are the dates for shipping Christmas packages to Army men and WACs overseas. Gifts to Navy men, Marines, Coast Guards serving abroad are allowed a little more leeway: September 15 to November 1.

The warm wishes behind the gifts you send to an A.P.O. or fleet post office are strictly your own business. But the cold facts are the Postmaster's concern. Again this year, packages sent % him are limited, in weight, to five pounds; in length, to fifteen inches (or thirty-six inches for length and girth combined). Each should be labelled "Christmas Gift," and stoutly wrapped to travel. Put the complete address both inside and outside the package. And have mercy on the postal authorities who examine the contents—spare them the bother of undoing fancy fixings. You can get the gala effect of traditional gift wrappings if you line the box with bright tissue paper, and stuff the empty spaces with paper streamers.

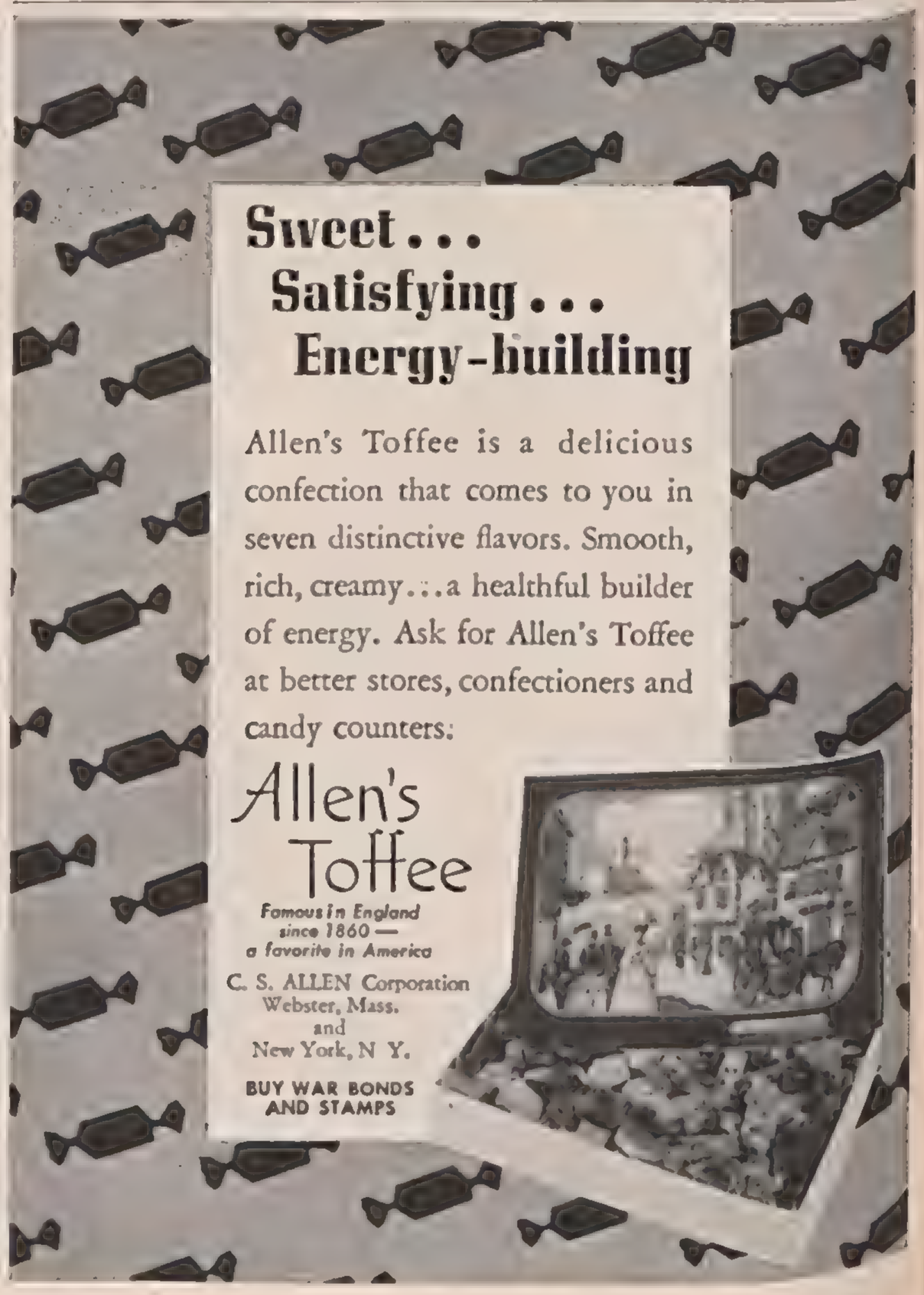
What to Send is probably more of a dilemma than How to Send It. For your guidance, we give the results of a survey made among Service men and women overseas. It's a localized Christmas list—what they want where. From these very specific suggestions made by people on the spot, you'll probably adapt some good ideas for gifts to your own Far & Dear.

Everywhere, everywhere . . .

Almost everyone—with no respect to front, service, or rank—wants photographs. The elaborate glamour pictures of you, with the photographer and retoucher working hell-for-leather. And the easy snapshots of your country week ends, autumn clothes. Pictures of the children. The apartment (perhaps it's a new one, not so achingly big). The tomatoes in the garden. Any and all pictures—preferably enclosed in a compartmented leather case.

Army men on every front, Navy men on every sea, ask for cameras and films, razor blades, extra socks, underwear, regulation neckties, notepaper (plain and airmail), best sellers (including pocket books), magazine subscriptions, hard candy (the lemon and lime jaw-crushers are good travellers), fruit cakes, all sorts of Chance apparatus (dice, poker chips, cards), sneakers (they wear them into the showers), wind-proof cigarette lighters, automatic pencils, wrist watches impervious to water and shock, pocket knives with Rube Goldberg attachments.

(Continued on page 181)



LUNT

Sterling of Lasting Good Taste

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AMERICAN VICTORIAN has been designed for a very special sort of person . . . someone who loves the nostalgia of old waltzes and dining by candlelight . . . someone who feels sentimental about the silver to be hers. For such a lovely lady AMERICAN VICTORIAN will be a lifelong joy . . . forever beautiful, eternally correct. No discerning person should fail to become acquainted with LUNT STERLING. Write for a copy of "*Sterling for Gracious Living*," addressing Dept. A-4.

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You really want this "miracle" . . . this instant unforgettable Beauty . . . you see it happen, as if by magic, when you use OVER-TONE!

You will be thrilled with this new Make-Up . . . you know it lasts and lasts without "touching up" . . . and you know that OVER-TONE will never, never dry your skin.

$1.50 plus tax

Your Choice of Six Brilliant Shades

SOFT . . . AMERICAN BLEND . . . ARGENTINE . . . DEEP . . . BRILLIANT . . . WHIRLWIND

FRANCES DENNEY *More Beauty for You*

CHRISTMAS—c/o POSTMASTER

(Continued from page 178)

Down to Cases

In North Africa and the European combat areas (including the British Isles, France and Italy) most of the men interviewed had a tendency to blench at the thought of patriotic insignia and complicated mending kits and toilet cases. They do ask especially for canned sandwich fillings, American-roast coffee in vacuum tins, and vacuum glass coffee makers. Some serious smokers, whose appetites transcend the normally adequate Post Exchange supplies, want cigars, cigarettes.

From the South Pacific area come requests for sunglasses, flashlights, radio sets, identification bracelets, and beer-party addenda like canned sardines, anchovies, pâté, nuts.

Men in the Cairo area of the Middle East, within raiding distance of urban shops and Post Exchanges, show a sophisticated and overwhelming preference for money orders. Failing five pounds of these, they'll settle for the civilian sort of brown shoes, subscriptions to book clubs, and wool swimming trunks. If your man is in a more remote sector, add canned foods and smoking supplies to the list.

The Army men in the Persian Gulf area show a large tolerance. They'll welcome almost everything listed for all the regions above, and also speak wistfully of bottle openers, skin lotions, shorts, and billfolds big enough to take Iranian folding-money.

In Panama, Hawaii and Bermuda, the Post Exchanges are generally well stocked with small comforts. But men in all three places express a wish for musical instruments. For this sort of gift, of course, you have to know your man—but you must realize that some of those who rebelled most muscularly against juvenile music lessons have been known to develop, in some wind-raked outpost, an eager taste for the flute, ocarina or castanets.

Ladies' List

WACs and Army and Navy nurses everywhere ask especially for powder sachets, face creams, cake perfumes, cream deodorants, skirt hangers, and frou-frou lingerie (sheer cotton for the tropics). The WACs want sheer stockings (for the tropics, cotton mesh). In North Africa, India, the Pacific, they ask for cotton bathing-suits and house coats (cotton, again, for the deep drenched tropics, where other fabrics rot). In New Guinea and New Caledonia, they want gay, sturdy play-shoes to wear as bedroom slippers. In Italy, they meet many changes of temperature, and ask for sunglasses and quilted house robes. In France, where their personal equipment must be mobile, they want cosmetics, paper-bound books. In England and points north, they specify warm robes and slippers, laundry starch, and corn for popping (Nissen huts have open hearths).

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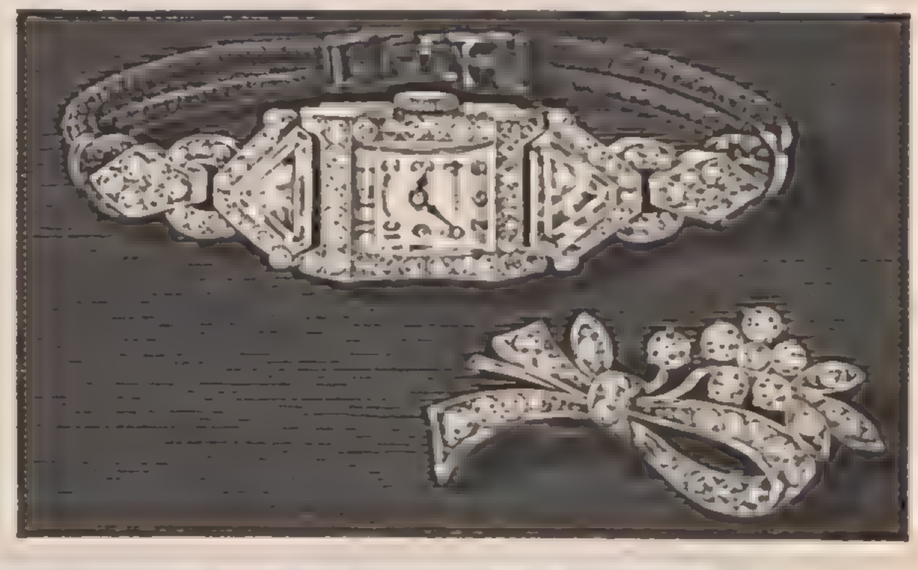

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NAZIS BEHIND U. S. WIRE

(Continued from page 146)

The prisoners are segregated into compounds, one for enlisted men, one for non-coms, one for officers. There is no fraternizing among the three groups. Each compound is divided into companies headed by German company leaders and American company commanders; over them is the German compound spokesman or "fuehrer" and the American compound commander. All orders and negotiations are carried out through these men.

The U.S. makes an allowance of ten cents a day for all enlisted prisoners, whether or not they do any work. In addition, enlisted men who perform labour for pay receive an additional eighty cents a day. The officers' pay varies according to rank, ranges from $20 to $40 a month. No cash is given the prisoners, all allowances and pay is issued in the form of credit or coupons redeemable at Prisoner-of-War Canteens within the stockade. Because the majority of the prisoners are certain that we will lose the war, or be so weakened by the war that our currency will become valueless, they go on payday binges, buying drugs, soap, clothing, jewellery, to hoard against inflation. The executive officer told me that the canteen at Mexia had done a phenomenal business in the past year.

The United States Government furnished the men with blue denim fatigues and a slatish khaki-coloured uniform, on both of which PW is boldly stenciled. Officers are furnished a similar khaki-coloured uniform, but, in addition, they are allowed to buy at the canteen, a dark grey woollen fabric which they can get the camp tailor to make up to order for them.

Enlisted men are required to work; they do the routine jobs around the camp, cook, bake, work in the warehouses, do repairing, act as carpenters, plumbers, electricians, gardeners. I saw them everywhere; some working in groups under obvious supervision; others, more or less on their own, were semi-trusties. The Colonel explained that, for any work keeping them from farm labour, these prisoners are paid at the same eighty-cent-a-day rate as those hired out to work the huge cotton farms. (The local farmers pay the Government the prevailing wage, while the Army pays the PW their eighty cents a day.)

The intelligence officer, Lieutenant Lakes, said that of all the jobs, the most despised is acting orderly for the German officers. (By regulation, one orderly is assigned to every twelve line officers, and one to every six field officers.) Prisoners will not volunteer for this detail, which, as far as actual work is concerned, is the easiest in the camp. Lt. Lakes said he believes that the German soldier at Mexia hates his superior officers, resents the privileges afforded them. By scrupulously observing the rules *(Continued on page 185)*

NAZIS BEHIND U. S. WIRE

(Continued from page 184)

of the Geneva Convention and insisting that officer prisoners must be assigned orderlies, the American authorities are doing nothing to improve this feeling of hatred in the ranks.

Although officers and non-coms are exempt from work of any kind, they may, if they choose, volunteer; they then are required to sign a waiver of their non-working rights. So far, at Mexia, many non-coms have volunteered, but no officers.

Except for assemblies—reveille, mess-calls, regular check-ups, and taps—the officers' time from six A.M. to eleven P.M. is their own. This they fill with a tightly regimented program of education in classes beginning at 8:15 and lasting till 5:45. Besides languages, music, and art, they study jurisprudence, technical science, botany, economy, inorganic chemistry, geography, physics, penal law, civil law, industrial management, meteorology, and organic chemistry. In between classes, I saw some lying in the sun and under the trees reading and laughing, while others were puttering in flower-gardens planted outside their quarters.

Both officers and men have circulating and standard libraries stocked with books given by the YMCA, the International Red Cross, and with profits from the canteens. Most popular are short stories, French novels, Rabelais and Boccaccio, and educational manuals, almost all in German. Only the current magazines are in English, and the officers usually subscribe for their own copies of *Reader's Digest* (the most popular), *Time*, *Life*, and *Newsweek*. (A few copies of these are supplied to the enlisted men's library, as well.) It seems that at first they spurned American magazines, but now they even subscribe to specialized trade journals and scientific monthlies. These men want to know what makes America tick.

Lt. Lakes said that strict self-censorship is observed by these Germans at Mexia. American publications are meticulously stamped by the compound *fuehrer* as *enemy propaganda*; it is as though with Teutonic respect for signs and systems they hoped to exorcise all democratic ideology with a little rubber stamp. Each compound subscribes to an anti-Nazi paper which is published in New York called the *Staats-Zeitung und Herold*. This is carefully read by the *fuehrer*—of this much Lakes was certain, because the compound *fuehrer* often brought specific items to his attention; but Lakes felt that the paper was black-listed for lesser men among the prisoners. Some younger officers read Louis Lochner's book, *What About Germany?*, but they labeled it "a ludicrous example of America's limited mentalities."

Prisoners must be fed "rations equal in quantity and quality to that of troops in base camps." As a result, the Germans *(Continued on page 186)*

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NAZIS BEHIND U. S. WIRE

(Continued from page 185)

have flourished, gaining an average of eight to twelve pounds in a year. The officer in charge of the mess said that, although they like spinach better than the G.I., they refuse to eat corn, peanut butter, tomatoes, sweet potato, squash, or eggplant. If left to themselves, they would eat nothing but meat and starches, and they seem to like their meat—pork sausage, bacon, ham, and beef—raw, but this is against mess regulations. No one seemed to know whether this dietetic idiosyncrasy had any special significance, or whether it was a part of Dr. Rosenberg's program for fiercer warriors.

Each compound at Mexia has its club room with ping-pong tables, chess, checkers, and card games. Outside, the men have built their own soft-ball courts and tennis courts. But the most popular outdoor recreational pastime played nightly between teams is a brutal game of soccer. No holds are barred, and, as the medical officer said, "they'd just as soon kick each other in the head or groin as kick the ball." The prisoners also have their theatre groups, their choral societies, and art exhibits.

About twenty per cent. of the Germans are religious; half of these attend the camp's Lutheran services, and the other half are devout Catholics. Their ages range from seventeen to forty-five. Their health on the whole is good. Although they seemed to me to be slightly shorter than the average American, they were finely built and good-looking. I could see no sign of rickets resulting from the much-publicized nutritional deficiencies of their childhood. Only a few are recovering from wounds, but the hospital's chief job is patching up the soccer casualties. When I asked about the mental breakdowns, the doctor said that there had been none, although he had a handful of men *under observation*. So far, only four cases of homosexuality have been uncovered, and these men have been court-martialed.

Prisoners with relatives in this country are permitted occasional visits from them in the presence of the camp intelligence officer. Lt. Lakes told of an old lady who lives in Texas and whose forty-five-year-old nephew is a German Colonel held at Mexia. Her visits to him follow an identical pattern; first she spits at the sight of him, then she berates him on the war, chides him with the latest defeats, threatens him with annihilation. Finally she leaves. He is under no compulsion to see her, but he never fails to write asking her to return. There is also a young German Lieutenant whose brother owns one of Miami Beach's finest restaurants. The German officer had tears in his eyes when he first saw his brother and kept repeating, "If only I'd come over when you did, Franz."

The *(Continued on page 187)*

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NAZIS BEHIND U. S. WIRE

(Continued from page 186)

men are allowed to write one letter and one card a week. They receive mail and packages from home regularly; in the Post Office, I saw books which were waiting to be read by the censors. There were other packages from Germany containing food, pathetically crumbled cookies, cans of Pet milk, chocolate bars, and ersatz clothes; there was even a whole ham. The more ostentatious food packets are probably propaganda, bought and paid for by the Nazi Government.

The German Red Cross sends the men a kind of black bread which they rarely eat. An American mess Sergeant said that a German Corporal, when given his share of the coarse bread, remarked that it should have been kept at home to feed the women and children. Unfortunately, the remark was overheard, and his comrades beat him up for this indiscretion.

Emotionally, the men are at a low ebb. There is very little singing in the camps; even *Lili Marlene* is listed as an unfaithful wench. Lt. Lakes said that their greatest preoccupation and worry is that their women at home are no longer true to them. They are deeply uneasy about the general breaking down of morals in Germany, which they fear has reached a state of promiscuity. Some men had discussed it with Lt. Lakes. Divorce is almost never mentioned in their letters, he said; there is no outward sign, but the flavour is indicative of a general severing of home ties.

Lt. Lakes said there are, of course, those among the prisoners who only want the war to end as quickly as possible, but many of these are like the man in a tennis match who, deciding that the second set is lost, husbands his strength to win in the third.

Both the Colonel and Lieutenant Lakes agree that the officers and men are a mass of mental contradictions. Although they think that we and the British are soft, they admire our soldiers second only to the Tommies. They think democracy is inefficient, but are overawed by the miracle of production, the American ability to deliver the goods. They talk of the beauties of Germany, yet fifteen per cent. of the prisoners are talking about returning to live in the United States after the war. About the only thing all of them are irrevocably agreed on is their terror of the Russians.

American officers say that, by and large, the majority of the German prisoners even today believe in *ultimate* victory, believe that sooner or later German supremacy will be achieved. Well-fed, healthy, with their morale unshattered, many of them are already thinking in terms of the next war, thinking "each time we come closer... the next time."

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TOM TREANOR

(Continued from page 147)

him at the end of a string. The powerful beam of a motorcycle's mud-flecked headlight pinned him in an inappropriate glare. For some time he sat there muttering incantations, then calmly picked up the hen and ripped off a handful of feathers. The unfortunate hen squawked loudly. The Priest methodically ripped out another handful. The poor hen squawked pitifully. He ripped out another handful. A bug-eyed Negro Corporal, who had been watching breathlessly and unbelievingly, began backing away in horror.

"Where you goin', boy?" he was asked. "Here's where I gits my hat," he said.

A sick man was brought before the Priest, who gathered the feathers in a pan and lit them. While they were going up in a cloud of stinking smoke, he rubbed the poor, worn-out little hen on the sick man's back. Then an assistant dragged the poor hen, weakly complaining, three times in a ring around the Priest and his patient. When this was concluded, the Priest picked up a knife, grabbed the chicken, laid its neck on a block, and chopped off its head.

"Looka that," said a coloured Sergeant hoarsely. "Jus' pip he chopped her ol' head off."

The Priest held the decapitated chicken over the pan where the feathers were still smoking and let the blood drop sizzling onto them.

"Man," said the coloured Sergeant, in an awed voice, "what kinda religion is this, anyway?"

"It's animism," said one of the local experts.

"Animism!" exclaimed the horrified Sergeant. "I wondered what kinda religion this was. Animism, that's what it is! *Lordeeee!*"

The High Priest finished the mumbo-jumbo, the spotlight went out, and a flunkey went about lighting kerosene lamps while the Negro boys stirred uneasily. Suddenly one of them laughed "*hee-hee-hee-hee*" in a high-pitched, nervous way, and the others gladly shook off the weirdness by joining the jittery laugh.

The rest of the program was mild, consisting of dances and heroic recitations to the beat of a simple orchestra whose instruments consisted of a dozen tin plates, a five-gallon gasoline can, a tin oatmeal can, and a Spam can. The Spam can was the latest instrument. For woodwinds, there were thick stalks of bamboo, which played deep notes, and a half-dozen reedy bamboo flutes. It wasn't melodious, but it had crude rhythm.

• • •

A curious incident concerns General Patton in Sicily. Likely I would long ago have forgotten it, had not the General struck a soldier about the same time and *(Continued on page 189)*

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TOM TREANOR

(Continued from page 188)

become a subject of psychological speculation. The episode was slight enough but had a fascination.

Two nights earlier, I had gone on a night landing behind the German lines with the Second Battalion of the Thirtieth Infantry. The battalion was supposed to function as one jaw of a vise in which the German Army would be crushed. It didn't quite work that way. The Germans flattened our battalion and escaped to Messina.

After they had gone, I came out of the bushes and was standing on the Coast road, glumly looking at the wreckage, when General Patton drove up in a command car, followed by his cameraman. He stood in the tonneau, the picture of the conquering hero, gazed about with satisfaction at the desolation and corpses, beamed, and said, "I love to see these German dead."

On coming home, I was astonished to find that Patton was still the personality in whom people were most interested. I don't think I attended any gathering where his name wasn't brought up. Often bitter and surprising arguments occurred between his enemies and his partisans, and I was drafted as referee. On the whole, I've had to give him grudging admiration on the same instinctive grounds that have influenced so many others. He doesn't pussyfoot during a period when it sometimes seems we've become a people of pussyfooters, filled with caution and strong concern to keep out of trouble. And I also admired him, reluctantly but genuinely, because he had the pigheadedness to insist on that unfashionable thing which is the root of all good men in an army, Discipline.

• • •

There was a sniping post in Burma, a simple trench in the brush, looking across a dry wash to the Jap positions.

We weren't thinking much of the Japs, actually. We were occupied with some Inniskilling Fusiliers, lying out in the wash, bare-kneed men in khaki shorts, who had died that morning in an attack. The buzzards were after them, and we were after the buzzards. The Sergeant was saying, "There's another of the bahrstards out there, sir. Shall I have a go at him, sir?"

"I'll crack him," said the Captain. He drew long aim while the Sergeant watched through field-glasses.

Crack went the rifle, and the Sergeant said, "It landed just at his feet, sir. The cheeky bahrstard never took no notice."

A Corporal came crawling through the brush with an unexpected epilogue to the tragedy of the morning's unsuccessful attack. "Finley's moving out there, sir," he said. "He sat up and then he seemed to faint. I think he'll be trying to come in, sir."

(Continued on page 191)

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IN PRAISE OF DOWAGERS

(Continued from page 134)

of 2,300 feet." For what does the publicity say? "The Homestead at Hot Springs has been operated for more than a century and a half as a luxury resort for the first families of America."

No quibbling here, you observe. No compromise. A downright statement of pretty gruesome facts. The whole thing shook me quite a bit when I first read it, and I almost changed my reservations to Easthampton, with a view to getting together with some second families, but my wife said that I would probably get by at a "luxury resort" with the help of a good hair-cut and a new dinner-coat, and anyway, she pointed out shrewdly, our children didn't look like writers.

While my mother brought me up not to be too familiar with my betters, for it would end only in their borrowing money from me, it is impossible not to form a mental picture of the board of directors of the Homestead on the day they were faced by Mr. Henry Wallace's sinister statement that "this is the century of the common man." Their restraint, one can readily imagine, was admirable. Having taken no more than one mint julep apiece, one can almost hear one charming elderly gentleman saying sorrowfully to another: "My dear Talbot, in case this fellow Wallace should happen to be right, would it not be advisable to adjourn this board-meeting till January 1st, 2000?"

In actual fact, of course, this "first family" line of talk is no more than a nostalgic hang-over from the delightful far-off days when money was just something you unthinkingly spent on yourself and your family instead of chucking it away (on triplicated forms) for the good of your fellow men, may God bless them, one and all.

Naturally, some first families, usually from St. Louis and Minneapolis, if and when available, stray into the Homestead now and then, but most of the customers are quite ordinary cosy, hard-working folksey folk, such as Goulds, Vanderbilts, and Arlens. Débutantes are also plentiful, delightful long-legged creatures radiating that quiet classy brainlessness which English and American débutantes share with the more exasperating sort of greyhounds.

The reader will ask why I am writing with such enthusiasm about young ladies, when the title of this work is "In Praise of Dowagers." Allow me to explain that the title is intended to be symbolic, and that it stands for something I wholeheartedly admire, which is why, God willing, I hope to spend many a summer at the Homestead. To begin with, I admire dowagers as such, their rich and formidable dignity, their full-blown elegance, their saturnine sense of humour, which expects the worst from all comers, and makes the worst of it when it happens. I enjoy the conversation of dowagers, and am much more flattered by their attention than by that of pretty young ladies, for what do those young things know, and does it add to the stature of a man to be drowned in the goofy blue eyes of a maiden whose mistakes all lie in her future? Whereas the dowager has the rich parade of her life *(Continued on page 191)*

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TOM TREANOR

(Continued from page 189)

We slipped down a path to another sniping post where a huddle of men were peering out at a khaki-clad figure seventy-five yards away, which was struggling to sit up. A slight rise gave him dubious protection from Jap observation. "Let me forward there," said the Captain. Cupping his mouth, he roared, "Finley, can you hear me? Finley! Look this way."

The wounded man, propped on one elbow, turned slowly to look our way, then gave up the effort and lay down, collapsing rather, and the Captain shouted very slowly, like a seaman shouting from ship to ship, "Pull yourself around, Finley, with your head towards me and crawl this way. Keep down so the Jap won't see you."

Slowly Finley responded. He seemed to gather strength when he got his head downhill. His face was strained with pain, and his eyes looked blank. It was all clear in field-glasses.

"Just pull yourself towards me," shouted the Captain.

Very slowly and carefully Finley dragged forward, his head hanging heavy. He tried to drag his rifle, too.

"Drop that bloody thing," roared the Captain.

Resting for long minutes, always encouraged by the Captain's voice, Finley pulled himself a few feet forward at a time until he was well-below the crest of the wash.

"You're in dead ground, Finley," the Captain said. "Wait there, and I'll come out and get you."

The Captain crept out of the brush, flat down, wormed his way to the wounded soldier, who watched him with that unseeing expression, and took him by the arms. Suddenly rising, he slung him over his shoulder with a fireman's carry, and trotted to safety before the Jap had a chance to fire.

Then he went back to watching for vultures.

IN PRAISE OF DOWAGERS

(Continued from page 190)

to look back upon, the delights she enjoyed, the mistakes she made, and as you sit talking with the old darling you can see her comparing you with the miserable creature she divorced thirty years ago, or, if you are lucky, the admirable fellow for whom she mourns this day.

Thus you will see that I have the honour to pay a full compliment to the Homestead at Hot Springs when I speak of it as a dowager among resorts. Compared with it, Newport is a somewhat sour and overripe old lady who has misspent the best years of her life, Palm Beach a strident woman of forty trying desperately to live on the alimony she was paid before the crash of 1929, while Deauville and Biarritz, in happier times, are gay demi-mondaines with an eye on your purse.

A great part of my life has been spent on the Riviera, at Cannes. And when I shall be living there once again, above the blue sea embosomed in bright mountains, I shall one day, I promise myself, say to Atalanta: "Dear, why don't we spend our twentieth anniversary at the Homestead in Virginia?"

MICHAEL ARLEN

BRITISH WARTIME WARDROBE

(Continued from page 130)

classic black or navy-blue suit.

She valets her clothes meticulously, and they last for years. She regrets that coupon restrictions no longer permit her to have two skirts made to each jacket. She used to find this trick most practical and economical. She had odd jackets, piqué or shantung, to go with the extra skirt in the summer. She wears only dark colours; always wears a hat with a slight brim, to rest her eyes: wears hand-knitted gloves in various colours, which helps out the coupons; adores the biggest, most *de luxe* bags she can find, and is worried, like all of us, about the shoe situation.

The restrictions on high heels don't worry her. She has worn medium or low ones for years, and finds it helps her to walk better, and so keep her figure the way it is, and most important at present, to be independent of taxis.

She likes to wear long dresses at night. She thinks this a very important point for the older woman. Dining out, taxis or no, she wears a dark blue silk jersey dinner dress, garnished with black frogs and tassels. It has the long, tight sleeves she prefers for herself, and all older women. Over it she wears her Persian lamb-edged cape.

In the house she wears a long dark blue skirt, salvaged from an old evening dress, topped by a black or coloured sweater, with a choker of beads or pearls to formalize it.

She has a chunky dark green plaid travel coat from Bridburg, which has been in her wardrobe for many years. It's a classic: it's in good condition. "I see no reason ever to part with it," she says, bearing out the dictum that the best and simplest clothes don't date, and suit the older woman for many years at a time.

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

BRITISH WARTIME WARDROBE

(Continued from page 133)

in a *dix huitième* châtelaine, hung permanently in my bag. I loathe identity discs, and wear instead two pigskin dog-collars buckled together, as a belt, with my two addresses engraved on the name plate. I have tried to simplify as much as possible, to reduce the complications attendant on chasing chic. I have forsworn all nail varnish, corset belts, and hats. As I'm two stone less in weight than before the war I look tolerably trim. As to hats, I cannot overcome the feeling that smart hats look ridiculous flattened over the wearer's nose as she shelters from the blast, face-down in the gutter. I have my hair cut short and curled wildly, and leave it at that.

I wear *only* jersey fabrics; by day, by night: I've always had a phobia for tricots, they don't crease, and pack easily. Suits mostly, or a dress and cardigan jacket, sports-type. I have aprons made for each dress, in the house: mostly of bandana handkerchiefs, or old Provençal cottons, which I used to collect in France. Always with pockets, to keep the things I lose otherwise. I find this saves my skirts, as I have cats that clamber all over me the moment I sit down, and I do a lot of chores about the house.

For formal wear I have a very plain black crêpe cap-sleeved dress which I dress up with a pailletted yoke, or with lace bow scarves. I have a big collection of old lace and I dye it ruthlessly, pastel colours: it looks less old-ladyish that way.

I never wear long dresses out—I like to be able to get about uncluttered and I feel we cannot be sufficiently under-stated just now. At home I sometimes wear a white silk Arab burnous sent from North Africa, transformed into a housecoat by Mme. Prezworska. The tasselled hood is worn as the apron I like so much. I wear shawls a lot in the house, and have them in scarlet and black, and all sorts of colours. I wear a man's scarlet polo sweater outside my skirt, low over the hips, over a man's pale blue silk shirt, or with a bandana muffler. Most of my coupons go on heavy coats and fur-lined top boots—these are the clothes I need for stamping about in the raw cold that is 80 per cent. of our climate, wherever my job takes me. If it's unbearably icy I wear a fur-edged parka hood, too, and am as Eskimo as possible. I find them very comfortable for the long, all-night train journeys, or interminable waits on local stations. You can retreat inside them and sleep in a world of your own. They will be quite helpful as regards blast, and splinters of glass, too, if the doodlebugs are still with us next winter.

Stockings are the worst problem. I'm very rough with them and just can't cope at all, and that's that. I grudge keeping my entire new coupon allowance for the repellent cardboard-concertina type obtainable here, but what else can one do?

original by Lecie

Dramatic blaze of jewels on a high-crowned bonnet. Black, brown, spice, olive, grey or fuchsia felt with draped fabric crown in contrasting color. $13.75

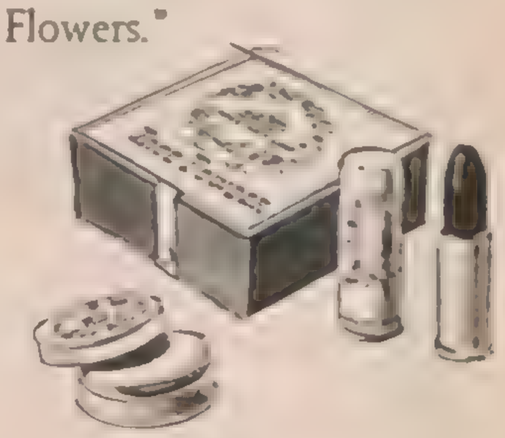
At fine stores or write direct:

LECIE, 14 East 38th St., New York 16 • 506 North 4th St., St. Louis 2
Division of Rosenthal Ackerman Millinery Co., Inc.

Precious Beauty Treasure...

from a country garden

Herbs and flowers have been for generations the precious beauty treasure of the quaint old Herb Farm Shop in London ... traditional guardian of the fabulous English complexion. Today the Herb Farm Shop in America brings you many of these priceless old English formulas ... the same great quality tradition. The Herb Farm Shop presents for your complexion: luxurious Country Garden creams and lotions and fresh lettuce-leaf complexion soap ... For your natural skin-toned make-up: Lipstick and matching Rouge, in 7 superlative shades, Face Powder in 5 flattering tints with Cake Make-up to match. At finer stores everywhere, or write for booklet, "Of Herbs and Flowers."



IN ENGLAND: 16 North Audley St. London W.1

IN AMERICA: 347 Fifth Ave. New York 16, N. Y.

The HERB FARM SHOP Ltd.

FASHION IN ENGLAND . . .

By Audrey Withers

LET'S start by getting terms straight. Fashion, you'll agree, is the accepted smart way of dressing in any particular place at any particular time. Before the war, fashion news got about so fast, and smart life in many countries was so similar, that when fashion changed, it changed everywhere.

But war has cut communications: war has made life very different in the various countries: and fashion, changing to meet those special needs, has developed along different lines. So fashion in England is something different from fashion in America; but it is none the less fashion.

In England today you can look well-dressed lunching at the Ritz without a hat—even, in summer, without stockings—provided you wear casual clothes, the right sort of low-heeled shoes, carry good gloves and are impeccably groomed. You can look well-dressed dining at the Savoy in a plain black suit—provided you wear a pretty blouse and show your sense of the occasion by something rather special in coiffure or jewellery.

Nearly three years ago we wrote in British Vogue of "the new look" in fashion. "It's a look of simplicity. Dressiness looks démodé. It looks wrong to look wealthy. Understatement has a chic denied to over-emphasis....It's a look of prettiness. It's a look of poise and preparedness. The woman well-dressed in the meaning of today would not easily be rendered helpless or ridiculous. There's no place any more for that spun-glass type of chic, precarious as a candle-flame, that could be doused by a downpour, or extinguished by a gust....It's a look of effortless grooming—a candid naturalness. Clothes look as if they had been taken care of, put on beautifully, and then forgotten for more important things..." These words are as true now as they were then.

It's lucky for the Englishwoman that she always looks her best in casual clothes. Our good woollens and good tailoring have stood up gallantly to the constant wear clothes get as wardrobes shrink.

But don't get the idea that English life is all tweeds. Black and dark town colours came back in strength once we'd actually experienced air-raids in 1940–1941. (Before that, clothes reflected the psychology of the early months, when hooded coats and ankle boots proclaimed our preparation for the worst.)

The traditional English devotion to dressing for dinner has been maintained in modified form, with long skirts or feminine slacks at home in the evening. "Feminine" is a key word here. There is no hint of mannishness even in our strictest suits. Civilians have not committed the error of aping the military. A strong feeling for prettiness is ap- *(Continued on page 195)*

FASHION IN ENGLAND . . .

(Continued from page 194)

parent everywhere—more especially in evening-at-home clothes. Coupons notwithstanding, women buy dinner-dresses, house-gowns, négligés; and in the magazine pages of social weddings some 75% of the brides wear white...

If you were to go to a London model house today and order a suit, you could not expect to get it in under four months' time, and at some houses it would take nearer seven months.

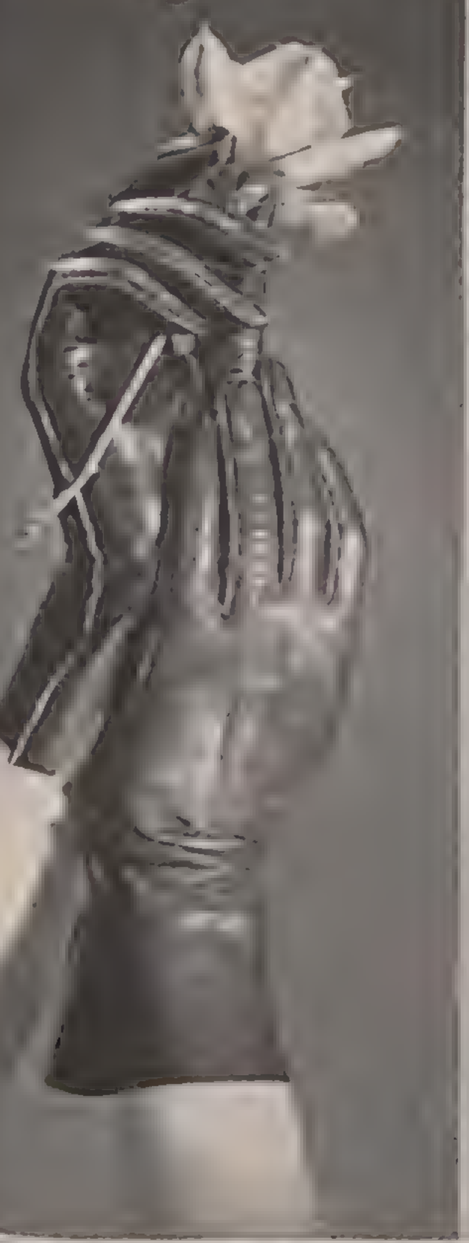
This time lag has been getting steadily worse in the last two years, with the increasing call-up of women for national service. Workrooms are now entirely staffed by the elderly and the unfit, supplemented by little girls straight from school who have to be taught how to sew their first seam; and this diminished, inadequate labour force cannot cope with the orders.

These facts are fundamental to an understanding of fashion in England today. Imagine, for instance, that at an autumn collection you ordered a winter topcoat; the odds are you would not get it till after Christmas or even well into the New Year. That means that, in ordering, you can hardly think at all in terms of this winter, but must look right ahead to the next. To this enforced long view add the coupon position, which makes clothes buying rank with tight-rope walking as an enterprise in which you can't afford to make mistakes.

Another factor ranged against fashion is "austerity"—our name for the restrictions on design. Your L-85 regulations seem entirely framed to save material; ours are even more concerned to save labour—which is probably a still scarcer commodity in this country. Your rules, which lay down the sweep of skirt, the length of jacket, and leave it at that, are far less cramping than ours, which lay down the precise number of seams, tucks, pleats, buttons, or pockets, which may be used; and put an absolute veto on the use of lace, embroidery and so on. The difference is forcibly brought home to one by seeing Molyneux's export collection—a bi-annual event as good as a party. This season, for instance, a perfectly simple dress is fastened down the back by a long line of touching buttons. They give the dress its character—yet his English clients cannot have them: five buttons are all that are permitted here.

Then, too, we are not allowed such touches as a velvet collar to a wool coat. Creed, who has always loved the type of coat which naturally seems to call for a velvet collar, uses felt instead. As for his beloved soutache froggings, they are totally banned. Nor may we use fur and wool together: no fur collars, cuffs, or waistcoat fronts. We cried with envy of your heavenly fur linings to wool coats—so right for now, so unostentatious, so snug, and providing so good *(Continued on page 196)*

almondized Beautyskin gloves



The really *different* glove preferred by today's smartest women—the "most beautiful glove in America"! You'll prize these faintly fragrant BEAUTYSKIN Gloves because Almondizing makes them *resistant to perspiration,* keeps your hands smooth as satin. Of finest imported washable glace leather.

IN NEW YORK, AT B. ALTMAN & CO.

Glove illustrated: Vanity, priced at $3.50 Featured by leading stores, or write

ACME GLOVE CORPORATION • GLOVERSVILLE, NEW YORK

"*Almondized*"—an exclusive leather treatment patented and registered in U.S. Patent Office

America's fastest-growing Bra because it's America's only Bra with

"The Lift that never lets you down"

The only difference between a good and poor figure often is a matter of a clever brassiere. In Perma☆Lift a miracle happens at the base of the bra-cup where a patented cushion inset softly lifts your bosom, holds that firm rounded contour, never becomes limp or lax through constant washing and wear. Kiss the bras good-bye that put red ridges on your pretty shoulders. There's neither bone, bulk nor pull in Perma☆Lift's gentle support. Bra and Bandeau styles, $1.25 to $2.50.

☆ Don't let anyone deprive you of your American right to choose the dependable brands you prefer. Trust the trade marks which have stood the test of time. A. Stein & Company ☆ Chicago ☆ New York ☆ Los Angeles.

BUY AND KEEP MORE WAR BONDS AND STAMPS

GABRIELEEN

permanent wave with Adepsol

makes dashing hats easy to wear

The Gabrieleen with Adepsol permanent is so soft, so wide, so completely versatile (and so perfect to manage) you'll find it easy to coif your hair to the needs of even the most dashing hats. Gibbs & Co., Distributors, Offices in principal cities.

FASHION IN ENGLAND . . .

(Continued from page 195)

and gallant a finish to the lives of our old fur coats. But no: even the slogan of "renovation" failed to move the Board of Trade to relax its ban.

One must, however, chalk up some definite gains on the credit side of the austerity regulations. They save us from the plague of fussy detail which was so often used to take the eye from poor material, poor cut, poor workmanship. In this sense, austerity has done by law what Vogue has always advocated: stripped clothes of inessentials; made women conscious of dress fundamentals.

The other great educator in dress sense has been clothes rationing. Vogue's own continual cry has been "Plan your wardrobe. Don't go in for thoughtless, spur-of-the-moment shopping. Make each new purchase dovetail with the rest. The smaller your wardrobe, the more must each item be versatile, interchangeable and so on." Well, over a quarter-century in England, Vogue, we believe, may have converted its tens of thousands; but in three years, coupons have converted millions. This necessity has been a hard school, but it teaches its subject effectively.

Coupons have taught a feeling for quality too. In fact they have practically replaced money in people's minds. Instead of thinking "I can spend so-much on a suit; what is the best value I can get for my money?" They think, "A suit is going to cost me 18 coupons; what is the best value I can get for my coupons?"...a very different proposition. So people are cheerfully paying three or four times the sums they even dreamed of paying before. Of course, too, this is made possible by the fact that clothes rationing and war conditions generally have prevented so much ordinary expenditure, that most people can afford to spend more money on things they are still able to buy.

Collections go on. Some houses still have shows for the fashion press and their own clients. The chairs are set three deep for the first day at Molyneux and the staircase is jammed with latecomers craning for a view. Hartnell, Worth, Bianca Mosca at Jacqmar and Peter Russell, give well-attended showings to the public. Creed at Fortnum & Mason, Digby Morton, Hardy Amies (all in the Services or Government employ) show just to the press and a few friends, and then to clients individually. Collections vary between about fifteen and thirty models. Couture and wholesale firms alike find workroom difficulties such that they cannot cope with any great number of models. Standards of fabric and workmanship are high. Details are few but clothes are still beautifully cut and made.

And what of accessories? Shoes and gloves come under the rationing scheme. Hats, bags, and belts are unrationed. *(Continued on page 197)*

tops in toppers

KINNAIRD

The sweater that hugs your upper half with feather-light warmth is the right one for autumn. Wear Kinnaird with country skirts and town suits. Exciting colors 34 to 40.

About $5.00

At leading stores, or write
CARL GUTMANN & CO.
132 W. 36th St., New York 18, N. Y.

FASHION IN ENGLAND . . .

(Continued from page 196)

Hats are expensive; even ready-to-wear, they are priced anywhere from £2 to £8; and custom-made hats cost about £5 to £15. Their quota is so small that when you go in to order you may be told that there will be two months' delay; and one always used to feel that the excitement of buying a hat was that it should be on your head within the week.

Bag prices have soared. A good-ish leather bag costs from about £12 to £20 or £30. One meets all kinds of clever stand-ins: such as the plumber's bag Audrey, Lady Stanley of Alderley carries; or a wicker champagne hamper with blond wooden lid, seen one day in Bond Street.

One of the amusing discoveries that has been made in this war is that men are more fashion conscious than women. Reverberations from the battle of the turn-ups probably reached you in the States. Men's "austerity" regulations restricted the number of pockets in their suits and banned turn-ups. Women accepted *their* austerity restrictions with cheerfulness—or rather, indifference; but men fought theirs. The most reputable tailors, the most high-minded gentlemen, laid their heads together to defeat the restrictions. Trousers were regularly made too long, to be turned up by the "little man around the corner." Loose pockets were mysteriously pinned in linings, to be sewn in by wives at home. And over ready-to-wear austerity suits men simply staged a sit-down strike and would not buy. No threats, no fines, no cajoleries availed; and when the Service Ministers announced that they wouldn't dare demobilize their men into civvies sans turn-ups, there was nothing for it but Parliament must solemnly repeal the enactment. Women smiled quietly, remembering how often they had been gibed at for "all this fashion nonsense—and with a war on, too."

Their greatest grumbles of the war have been stockings and corsets. A pair of fully-fashioned stockings costs 3 coupons, and for some time now we've only had 24 coupons to last 6 months. Nothing would so boost women's morale as a supply of well-fitting, fine-textured stockings in good colours.

We have been so cut off from the world these five years, it is hard to stand back and see ourselves. One gets varying views from men critics; the Englishmen returned from overseas and the Americans coming over. Some are kind enough to say we don't look so bad. Some even think we've never looked better. It's probably one of those cases of beauty being in the eye of the beholder. Perhaps we've lost the high polish of pre-war chic at the top end of fashion; but improved the general level all the way through. Perhaps it is that for once our celebrated reticence and under-statement is the taste of the times.

Front Lines

make your slack suit soft and feminine . . . lines accented by yoke and waist bands with contrast piping and hand-picking; a diamond tailored waist. In Topper* rayon gabardine. Chartreuse jacket with brown slacks, gold jacket with black slacks, white jacket with black slacks, red grape jacket with purple slacks. Sizes 10 to 18.

**A fabric uniquely Shirley*

19.95 *Contrasting classic skirt, 7.95*

At your favorite store or write

Tabak OF CALIFORNIA

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Oriental Pearl Replicas at Their Loveliest

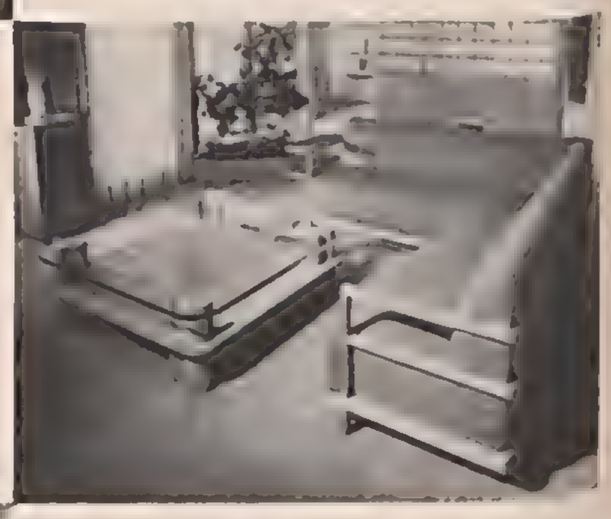
In three price groups: $30, $20, $10, with diamond mounted clasps from $50. At fine jewelry counters everywhere.

If your jeweler can't supply you write to us

ROYAL CRAFTSMEN, 36 WEST 32ND STREET, NEW YORK 1, N.Y.

DESIGNER'S MODERN HOUSE

Voris, Hollywood designer of suède fashions, lives in a modern house designed by herself and her husband. Outside, it is grey plaster, severe but not cold. At the rear, there is an outdoor living room, with small swimming-pool—California necessity.



(Right) A corner of the living room in which the frame of the right-angled sofa and the right-angled coffee table are leather covered. There is in the corner a typical California motif—indoor planting as an integral part of the decorative scheme.

(Left) The fireplace is set between polished wood cases and entirely surrounded by comfortable sofas. Modern sculpture and modern drawings are the only extraneous decoration—the bold curtain design is like a decorative panel across one wall.

FRED R. DAPPRICH

And now, for Women...

AN AUTOMATIC SELF-WINDING WATCH!

FAMOUS SINCE 1856

ETERNA

The Watch of Protected Accuracy

Here is a miniature model of the attractive and justly popular man's ETERNA Automatic. There is a limited quantity of these truly feminine watches at selected jewelers, since the majority of ETERNA watches are reserved for the armed services.

ETERNA WATCH CO. OF AMERICA, INC., NEW YORK CITY

"DEVASTATING GREEN"

The clothes shown on pages 144 and 145 are to be found in the following shops throughout the country

ALABAMA
Mobile . . . . L. Hammel Dry Goods Co.

ARIZONA
Phoenix . . . . . Goldwater's

ARKANSAS
Little Rock . . . . The M. M. Cohn Co.

COLORADO
Colorado Springs . . . . Kaufman, Inc.
Denver . . . . . Montaldo's

DELAWARE
Wilmington . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA
Washington . . . . Frank R. Jelleff, Inc.

FLORIDA
Orlando . . . . . Dickson-Ives Co.

GEORGIA
Atlanta . . . . . Rich's, Inc.
Macon . . . . The Union Dry Goods Co.
Savannah . . . . . Leopold Adler Co.

INDIANA
South Bend . . . . . Ellsworth's

IOWA
Sioux City . . . . . Davidson Bros. Co.

KANSAS
Wichita . . . . . George Innes Co., Inc.

LOUISIANA
Baton Rouge . . . . . The Dalton Co.
New Orleans . . . . . Godchaux's

MARYLAND
Baltimore . . . . . Hutzler Bros. Co.

MASSACHUSETTS
Boston . . . . . Jordan Marsh Co.
North Adams . . . . . Esther Ryan

MICHIGAN
Ann Arbor . . . . . Goodyear's
Detroit . . . . Himelhoch Brothers & Co.
Grand Rapids . . . . . Herpolsheimer's

MINNESOTA
Duluth . . . . . Martha Strassburger

MISSISSIPPI
Jackson . . . . . R. E. Kennington Co.

MISSOURI
Kansas City . . . . . Harzfeld's
Saint Louis . . . . Stix, Baer & Fuller Co.

NEW YORK
Rochester . . . . . B. Forman Co.

NORTH CAROLINA
Charlotte . . . . . Montaldo's
Greensboro . . . . . Montaldo's
Winston-Salem . . . . . Montaldo's

OHIO
Akron . . . . . The A. Polsky Co.
Columbus . . . . . Montaldo's
Springfield . . . . . Edward Wren Store

OKLAHOMA
Oklahoma City . . . Al Rosenthal's, Inc.
Tulsa . . . . . Iverson's Sportswear

PENNSYLVANIA
Harrisburg . . . . . Mary Sachs
Hazleton . . . . . Wears, Inc.
Lancaster . . . . . Mary Sachs
Philadelphia . . . . Bonwit Teller & Co.

SOUTH CAROLINA
Columbia . . . . . The Cabaniss Co.
Greenville . . . . Cabaniss-Gardner Co.

TENNESSEE
Chattanooga . . . . . Loveman's, Inc.
Memphis . . . . . The John Gerber Co.

TEXAS
Austin . . . . E. M. Scarbrough & Sons
Dallas . . . . . A. Harris & Co.
El Paso . . . . Popular Dry Goods Co.
Fort Worth . . . . . The Fair
Houston . . . . . Everitt-Buelow
Wichita Falls . . . Perkins-Timberlake Co.

VIRGINIA
Richmond . . . . . Thalhimers

An exciting new material brings added glamour to this Mary Dean Dress in Wool and Rabbit Hair Jersey. Comes in Gold, Luggage, Pastel Blue, Tropicana Red, Lavender, Kelley Green, Black and Natural. Sizes 10 to 20. Priced about $16.

DEAN JONES
Manufacturing Company
807 WYANDOTTE ST., KANSAS CITY 6, MO.

VOGUE'S JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 160-163, can be found in many shops throughout the country. In the list below, numbers 1 to 8 after the store names indicate the particular clothes available at each of the listed shops.

ALABAMA

Mobile . . . C. J. Gayfer & Co., #1, #8

ARKANSAS

Little Rock . The M. M. Cohn Co., #2, #7

CALIFORNIA

Berkeley . . . . J. F. Hink & Son, #1, #8
Beverly Hills
I. Magnin & Co., #3, #4, #5, #6
Coronado . I. Magnin & Co., #3, #4, #5, #6
Fresno . E. Gottschalk & Co., Inc., #1, #8
Long Beach . . . . . Buffum's, #1, #8
Los Angeles
I. Magnin & Co., #2, #3, #4, #5, #6
Oakland
I. Magnin & Co., #2, #3, #4, #5, #6
Pasadena . I. Magnin & Co., #3, #4, #5, #6
Sacramento
Weinstock, Lubin & Co., #1, #8
Santa Barbara
I. Magnin & Co., #3, #4, #5, #6
San Francisco . . . H. Liebes & Co., #7
I. Magnin & Co., #2, #3, #4, #5, #6

COLORADO

Denver . . . Denver Dry Goods Co., #2
Montaldo's, #7

CONNECTICUT

New Haven . The Edw. Malley Co., #1, #8

DELAWARE

Wilmington . . H. Braunstein Inc., #1, #8

DISTRICT OF COLUMBIA

Washington . Julius Garfinckel & Co., #2, #3, #4, #5, #6, #8
Woodward & Lothrop, #7

GEORGIA

Atlanta . . . . . Rich's, Inc., #2
Savannah . Leopold Adler Co., #1, #7, #8

ILLINOIS

Chicago
Carson Pirie Scott & Co., #3, #4, #6
Evanston . Edgar A. Stevens, Inc., #1, #8

INDIANA

Indianapolis The Wm. H. Block Co., #2, #7

IOWA

Cedar Rapids . . . . Craemer's, #1, #8
Des Moines . . . . . Younker's, #1, #8
Sioux City . . . . Davidson Bros. Co., #7

KENTUCKY

Louisville . . . . . Byck Bros. Co., #7

MARYLAND

Baltimore . Hutzler Bros. Co., #1, #7, #8

MASSACHUSETTS

Boston . . . Wm. Filene's Sons Co., #2
C. Crawford Hollidge, Ltd., #1, #8
Jays, Inc., #3, #5, #6, #7
Lawrence . . A. B. Sutherland Co., #1, #8

MICHIGAN

Kalamazoo . Sally's Clothes Closet, #1, #8

MINNESOTA

Minneapolis . . . . . Harold, Inc., #7

MISSISSIPPI

Jackson . . R. E. Kennington Co., #1, #8

MISSOURI

St. Louis . . Famous-Barr Co., #3, #4, #5
Scruggs-Vandervoort-Barney, Inc., #2, #7

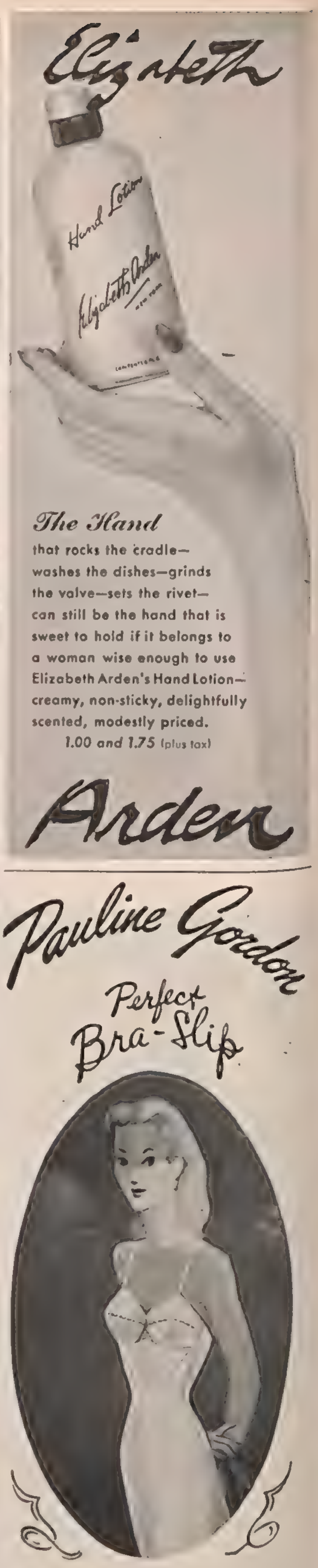
NEBRASKA

Omaha . . . . J. L. Brandeis & Sons, #2

NEW YORK

Binghamton . Hills, McLean & Haskins, #7
Buffalo . . . . J. N. Adam & Co., #1, #8
L. L. Berger, Inc., #3, #4, #5, #6
Flint & Kent, #2
Elmira . . . . The Gorton Coy, #1, #8
Rochester . . . . B. Forman Co., #1, #8
Sibley, Lindsay & Curr Co., #2, #7
Syracuse
The Addis Co., #1, #3, #4, #5, #6

(Continued on page 201)



NO "Parting Story" with *Fashion's Trimmest Blouses*

Stretch—stretch—stretch! Miracle of miracles, your blouse stays "put" and you look neat and trim! Because it's a Non-Pul—cut a patented way to give you new underarm freedom yet never part company with your skirt! Choose your new Non-Puls in fashions that do things for suits and skirts and slacks—with feminine trimmings or fine tailored details. Sizes 30 to 40. About $4.50—at leading stores.

FORM FASHION, INC.
325 W. ADAMS ST. • CHICAGO, ILL.
U. S. PAT. 2312777

VOGUE'S JUNIOR FASHIONS

NORTH CAROLINA

Charlotte . . . . . Montaldo's, #7
Greensboro . . . . . Montaldo's, #7
Winston-Salem . . . . . Montaldo's, #7

OHIO

Cincinnati . . . . . Mabley & Carew, #7
H. & S. Pogue Co., #2
Cleveland . . . The Halle Bros. Co., #2
The Lindner Coy, #7
Columbus . . The F. & R. Lazarus Co., #2
Montaldo's, #7
Youngstown . . . . Livingston's, #1, #8

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Bartlesville . . . . . Montaldo's, #7
Oklahoma City . . . . Halliburton's, #7
Tulsa . . . . . Seidenbach's, #7, #8

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Portland . Meier & Frank Co., #1, #2, #5, #7, #8

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Pittsburgh
Kaufmann's Dept. Stores, Inc., #2
Wilkes-Barre . . Fowler, Dick & Walker, #7

RHODE ISLAND

Providence . Cherry & Webb Co., #1, #8

TENNESSEE

Nashville . . . . The Harvey Co., #1, #8

TEXAS

Dallas . . . Neiman-Marcus Co., #3, #4, #5, #7
Houston . . . . Sakowitz Bros., #1, #8
San Antonio . . . Frost Bros., #1, #7, #8

UTAH

Salt Lake City . . . . . Makoff, #1, #8
Z. C. M. I., #2

VIRGINIA

Richmond . . . . . Thalhimers, #2, #7

WASHINGTON

Seattle . Frederick & Nelson, Inc., #1, #2
I. Magnin & Co., #3, #4, #5, #6
Spokane . Spokane Dry Goods Co., #1, #8

WEST VIRGINIA

Charleston . . . . . Telford's, #7

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Milwaukee . Smartwear-Emma Lange, Inc., #1, #3, #4, #5, #6, #8

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★★★ a fascinating fragrance with its light —but lasting tones of unforgettable loveliness and charm always whispering you ★★★

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CONTEST RULES

Vogue's 10th Prix de Paris

1. Each entrant must be a senior at some time during the scholastic year 1944–45, and receive a Bachelor's degree from a U. S. college.

2. Each entrant must fill out an Entrance Blank. These blanks may be mailed immediately, or with the answers to the first quiz. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest consists of a series of 4 quizzes to be answered by all entrants, and a 1500-word article which those entrants who receive a passing mark on the 4 quizzes are eligible to submit. Entrants will be notified on or about March 15th if they are eligible.

4. Each quiz will consist of 2 questions; one will be based on a fashion feature, and one on a non-fashion feature, such as music, art, literature, theatre.

5. The first quiz is published on page 203 of this issue, with answers due Oct. 20th. The next three quizzes will appear in Nov. 1, Dec. 1, and Feb. 1 Vogue. Save your copies of Vogue until the end of the contest; you will need them for reference.

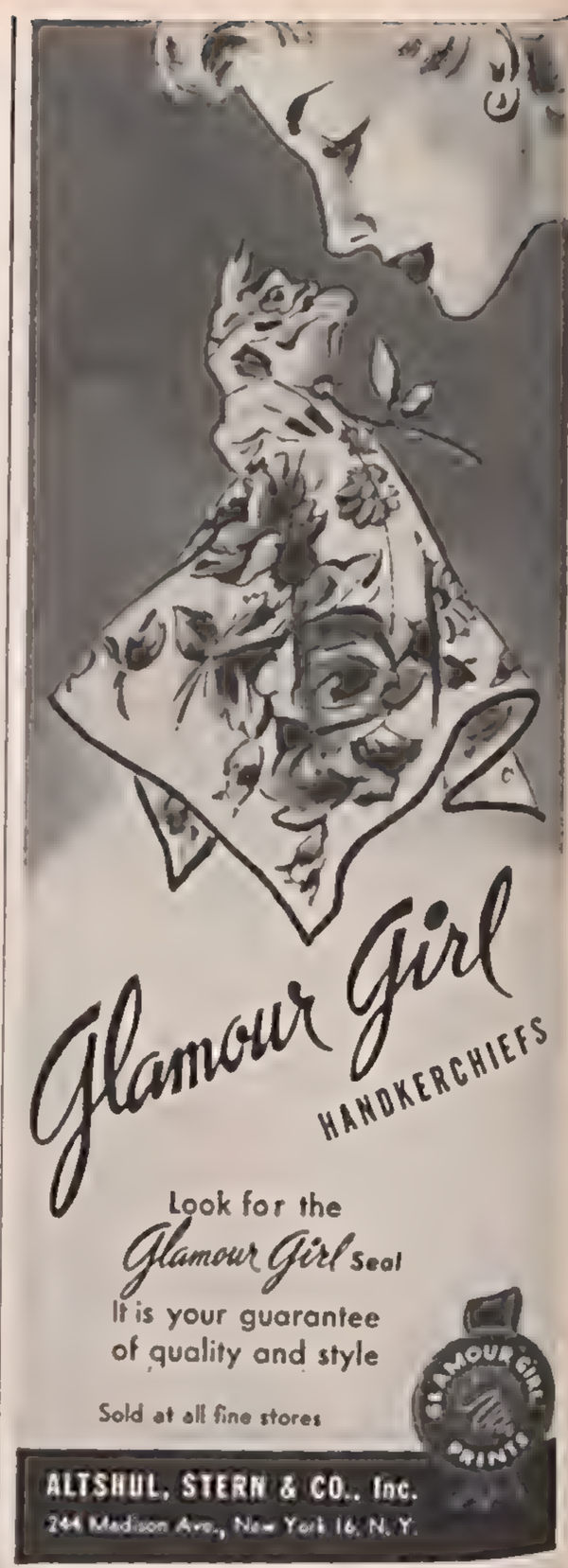
6. Papers will be graded on: clear and individual writing, current information, and general awareness.

7. Answers to each test must be mailed on or before the 20th of the month in which the quiz appears.

8. Subjects for the 1500-word articles will be published in the March 1 and April 1 issues. These must be mailed not later than April 15th.

9. All quiz papers and articles must be typewritten in double space on one side of the page. The name and college of the contestant must appear at the top of each page. Papers will not be returned at the end of the contest.

10. The judges of the contest will be a board of editors. Their decision will be final. The winners of the Prix de Paris will be notified on or about May 1, 1945.



First Quiz in Vogue's 10th Prix de Paris

answer one fashion question

1. Study the college "Designs for Dressmaking" on pages 106 and 107 in August 1st Vogue. Suggest a new page-plan, and write your own text.

2. Read the article on page 118 of August 15th Vogue, and give your opinion as to whether it is the best possible way to introduce the Prix de Paris to college girls. In 500 words, make suggestions (or additions) that you think would improve it.

3. Study Vogue's College Wardrobe on pages 134 to 137 of the August 15th issue. In 500 words, discuss which items you would include in your own wardrobe and which you would not, giving your reasons.

answer one feature question

1. Plan a two page spread on an about-to-be-liberated country in Europe, suggesting photographs or sketches as well as text. (Example: the double page spread, "France," on pages 92 and 93 of the August 1st Vogue.)

2. Read the article on "English Beauties" on pages 94 and 95 of Vogue's August 1st issue. Choose four American actresses of current Broadway hits, and describe each of them. (About 250 words.)

3. What do you think of the feature on jam sessions on pages 150 and 151 of August 15th Vogue? In 300 to 500 words, describe why this does or does not interest you.

If you are interested in

entering Vogue's College Contest, write to

Vogue's Prix de Paris

420 Lexington Ave., New York 17, New York

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Rayon Fabric VERVEY

*Rayon flannel containing Celanese *yarn — about $5.00*

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ARTIST MODEL glorifies IT WITH . . .

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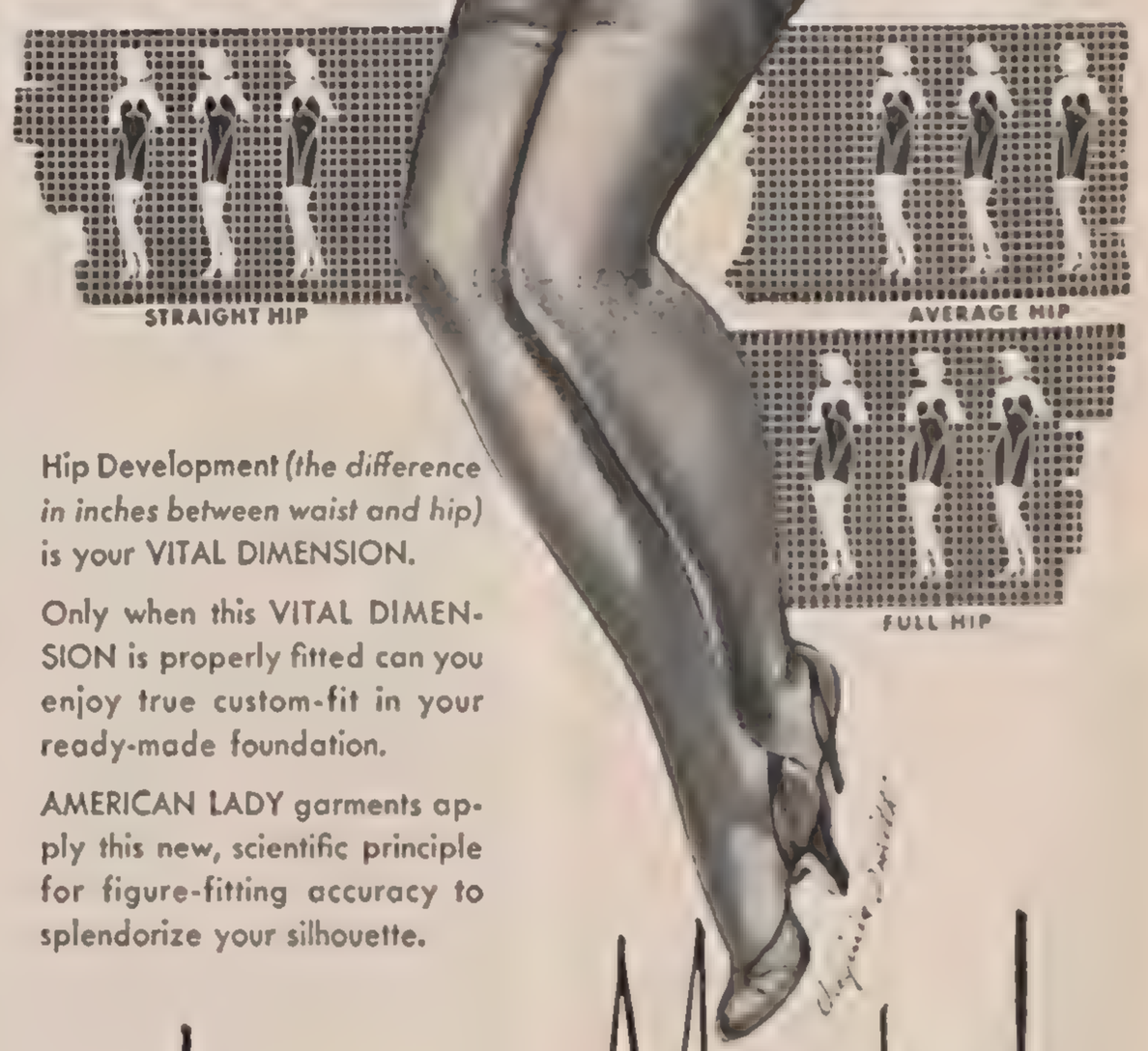

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Here are the Winners in

VOGUE'S 9th PRIX de PARIS

First Prize

one year on Vogue...Jane Hutchinson, Smith '44

Second Prize

six months on Vogue...Louise Stickney, Vassar '44

Awards of Merit

Barbara Magruder Vassar '44—Junior Editor, Vogue
Natalie Leavy New York University '44—Copywriter, Vogue
Nesta Hillman Wellesley '44—Production Assistant, Vogue
Barbara Kling Smith '44—Copywriter, Patterns
Elizabeth Connor Simmons '44—Junior Editor, House & Garden

Carol Baum Cornell '44
Julia Bonnett Smith '44
Mimi Caldwell Nebraska University '44
Margaret Durkee Macalester '44
Lucille Rubin Radcliffe '44

The Prix de Paris winners who join the Condé Nast staff, enter first the Training Squad which was recently organized to provide an over-all picture of our publishing business. The young women who make good during their trial period with the Condé Nast Publications will become regular members of the staff. Information concerning Vogue's 10th Prix de Paris can be found on pages 202-203 of this issue.

DuBOUCHETT
MANY, BLANC
ROYALE
A Gentleman's Liqueur
THE SPIRIT OF THE OL' SOUTH
100 PROOF
DuBOUCHETT ROYALE
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MYERS'S *Jamaica* RUM
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*TRY A DELICIOUS MYERS'S MILLION: Put 1/3 lemon or lime juice in shaker. Add 2/3 Myers's Jamaica Rum. ½ teaspoon sugar for each cocktail. Dash of Angostura Bitters. Shake well with plenty of ice. Serve in cocktail glass with Maraschino cherry. And remember, for the best results . . .
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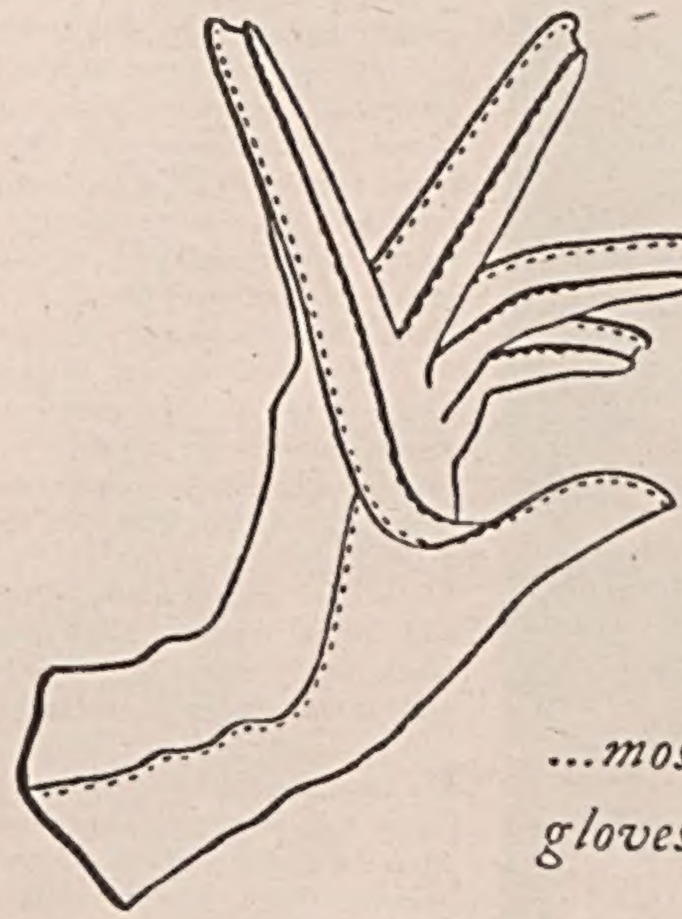

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DANIEL HAYS

GLOVES SINCE 1854

★ designed by merry hull
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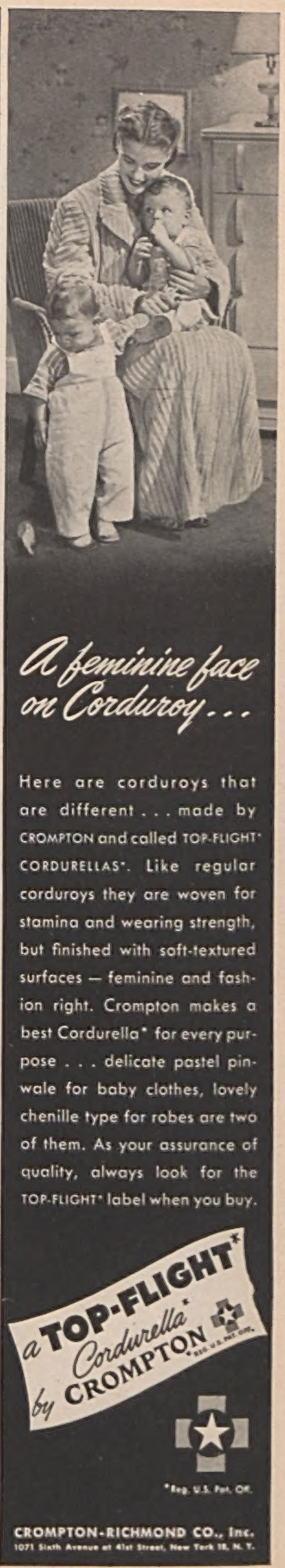

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

208	$2.00
213	2.00
S-4589	1.00
S-4590	1.00
5302	.75
5304	.60
5306	.50

New 10 minute Dry Shampoo

MINIPOO

NO SOAP • NO RINSING • NO DRYING

TWEEDS FOR OUTDOORS

(Continued from page 117)

The difference between City Tweed and its Country Cousin, as with people, is often in grooming. It's how you wear a tweed that marks it for country lanes or wide city streets. And it's not just a matter of putting on gloves. It's an entire head-to-foot approach. One of the most intelligent tweed rules is to get a suit not too tailored and not too complicated. Then, where your tweed goes is entirely a matter of how you "dress" it. Take a black tweed suit as a sample case:

For day, *any* day in town, give it one of the high-throated, crew-neck jersey jumpers in a gingery brown, carry a huge boxed black suède bag with a tortoise-shell handle, and wear a black chéchia, perhaps with a double veil of ginger brown. Or wear it with black sweater, black beret, flat black suède shoes, and black gloves with an interesting dog-collar of pearls, and a clip on the beret. At dinner, give it a black blouse and a rather elaborate black hat. Remember the more startling the hat, the more conservative the costume should be. Therefore nothing looks smarter than a simple black suit with the new Important hats of this year...even the ostrich cartwheels.

Fur-Bearing Tweeds

There are a dozen ways this winter that furs take to tweeds besides being sewn on...as in the case of the tweed coat with entire sleeves and side panels of fur...or of little bright tweed short coats or capes lined with fur. Fur stoles, fur muffs, fur waistcoats, all are a tweed's most flattering accomplices. For instance, simple plum tweed suit, with a marten stole...or a bottle green cape-suit with a close waistcoat of ocelot.

Tweeds with Jerseys

Because of the importance of the neat-as-neat look: wrapped throat, smooth shoulders, belted waist...jerseys have become the great favourites. And because of their texture and their limitlessly beautiful colouring, they will give your tweed suit-skirt more independence and separate usefulness than in many years. A good jersey with a tweed skirt that is really fitted to your waist, with jersey gloves to match, and perhaps a jersey turban, is one of the most effective costumes you can wear. Many of the slipover jerseys are jewelled, or embroidered with a mock-but-satisfactory decoration. For a wardrobe of beautiful jumpers for day and night, see pages 154, 155.

Highly Developed Colour Sense

Falkenstein introduces in his new collection tweed jackets with the sober elegance of men's dinner-jackets. Midnight-blue or wine, with lapels of black satin or black velvet...often with a straight, slim skirt of black tweed...and topcoat of black tweed. Often, he bands tweed suits with wide braid. Such as the grey suit, page 119. Under it is a very décolleté jersey in brilliant orange. Often he combines a grey flannel skirt with a black tweed jacket. A natural camel's hair cardigan with a black tweed skirt, with pigskin belt and bag, and black suède gloves.

*Handkerchief of the Month**

October Bouquet

Something sweet and sentimental . . . a Burmel Handkerchief with flowers blooming round the border. And hand-rolled "sculptured" hem. At leading stores, 50¢

Burmel — New York

*Reg U S Pat Off

you'll be happiest in . . .

Wispese REG. U.S. PAT. OFF.

GIRDLES and PANTIE GIRDLES

Wispese is the buyword for Junior corseting . . . Light and easy to wear, it imposes no rigid restraint yet has enough control and modeling to idealize slender curves . . . *Wispese* are popularly priced at about $5 . . . Most stores carry them.

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302 FIFTH AVE., NEW YORK 1, N. Y.

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Mary had a little lamb
Who told her that 'twas true
A glowing, fresh complexion
Was his natural gift to you.
REG.
BOTANY
LANOLIN
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"Sister Act" on the production line

Renée and Cynthia Thébaud, of Greenwich, Connecticut, team up on "hush-hush" war job...but there's nothing "hush-hush" about the way they go for Camels

WHEN JOHNNY went marching off to this war, the girl he left behind him didn't just sit, knit, wait, and write letters. Not Miss and Mrs. America, 1944. They rolled up their sleeves and went to work. Testing planes. Testing parachutes. Making guns, shells, tanks. Harvesting crops. Doing anything and everything that had to be done for a war to be won!

It's strictly "hush-hush"—the work the Thébaud sisters are doing in a secret area of the Electrolux war plant. That's the reason for this "blackout."

NO, WE can't tell you what they're doing. That's secret. But we can tell you what they're *not* doing since they went into war work. No more glamorous debutante dances. No more gay house parties. No more long leisurely hours with their paints and palettes—there's no time for their hobby of portrait painting now. About the only thing that hasn't changed is their choice of cigarettes . . . now, as always, that superb blend of costlier tobaccos—Camels. Try their mildness, coolness, kindness on *your* throat. Try Camel's full, rich, can't-be-copied flavor on *your* taste.

WORK OR PLAY, Camels are always "in the picture." "My taste adores them," Cynthia says. "They're so mild and gentle to my throat," Renée will tell you.

ONCE IN AWHILE they do get a day off, and here you see Renée and Cynthia ready for an afternoon of riding over the lovely Connecticut hills.

Camels

TRY CAMELS on your *own* "T-Zone"—"T" for Taste and "T" for Throat—the true proving ground to find out which cigarette is best for you.

R. J. Re

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